THE BOOK OF FENCING

ELEANOR
BALDWIN
CASS

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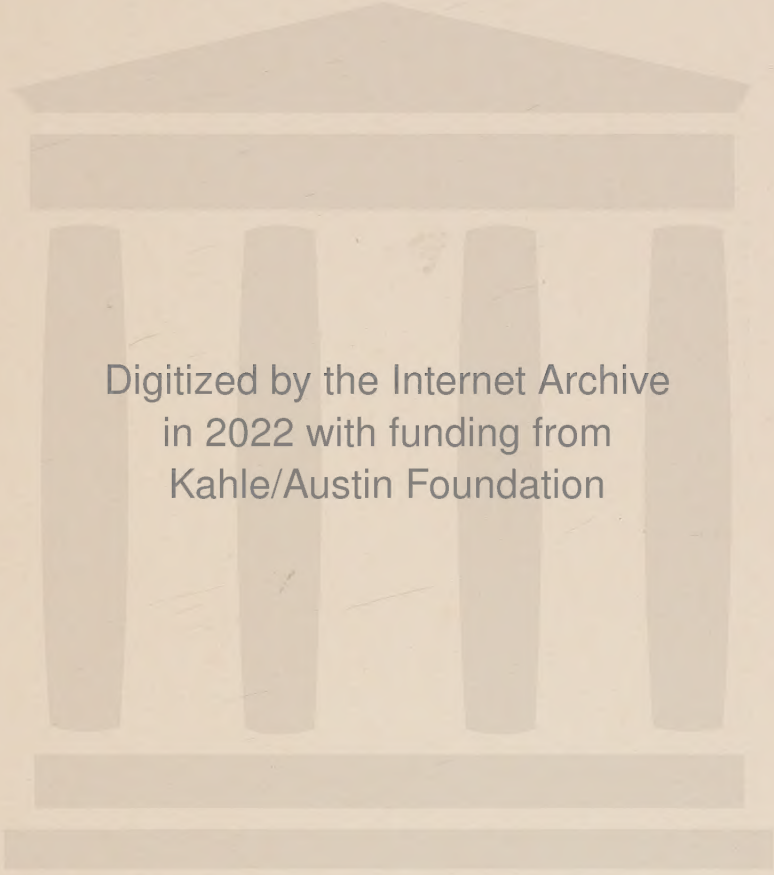

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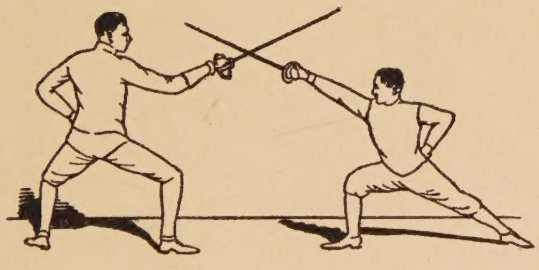
ELEANOR BALDWIN CASS.

THE BOOK OF FENCING

By
ELEANOR BALDWIN CASS

With Diagrams by F. N. Walser
and Many Illustrations from Photographs
of Fencing and Celebrated Fencers



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THE BOOK OF FENCING

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To

My Sons

My Greatest Source of Inspiration

John W. Cass, M. D. *Robert G. Cass*

Francis B. Cass *Leo J. Cass*

Edward B. Cass

THE WOMAN WITH THE FOIL

I see you, woman, with the lunge and parry,
With grace and charm and might—
Coming with high heart, brave and blithe and airy,
Out of the ancient night.

This is your freedom, this your day of daring—
Your freedom from the past:
Come with your noble pride and prowess, weaving
Your womanhood at last.

Once you were only slave to crib and kitchen,
As drab as pot and pan;
While men were haughty, free, and only rich in
The brawn that makes a man.

Or else you were a butterfly of fashion,
The toy of some dull duke,
The plaything of his pageant or his passion,
Or of his rude rebuke.

Stand forth, O woman, free of pains and pallor—
Stand forth under the sky,
And teach men how to greatly live in valor,
And how to greatly die.

—Edwin Markham, 1929.

Inscribed to my dear friend,
Eleanor Cass.

PREFACE

One of the lures of fencing is that it helps to resist the march of Time, thus allowing the writer to admit that for over a quarter of a century she has been devoted to its pursuit, not only as a pastime, but as a profession, established upon an international demand for the service she had to offer.

During the past twenty-five years fencing has suffered many eclipses. For instance, throughout the war, and for some time after it, fencing was not only unpopular, but it was practically impossible to obtain equipment. Many schools of physical training gave away what paraphernalia they had, and almost everybody was surfeited with combat and combative sports. It took fencing many years to overcome this lethargy, and that it has completely recovered from it speaks well for its recuperative powers and its lasting attraction for genuine lovers of the sport. The flame of its early fires was kept smoldering by devotees of fencing all over the world, and it is through their enthusiasm and unselfish interest that it has shared notably in the Olympic meets, and that

its popularity is now spreading rapidly throughout the country, so that schools and colleges are eagerly responding to its call.

It was a fortunate circumstance that led me to fencing, because this activity has not only afforded me a great deal of pleasure but in addition has presented both financial and social advantages which I could not otherwise have enjoyed.

This book is the result of a desire to invite further interest in fencing, to guide and advise those planning to study the art, and to give to all who may find it helpful, the benefit of over thirty-five years' experience in teaching. I have tried to show what I have found best for the average student and for the teacher of fencing. I hope that it may meet some of my expectations and prove a source of pleasure, friendship, and physical well-being to all who read the book.

To my sons Robert, Leo, and Edward, who joined in contributing the chapters on the *épée* and sabre, are due my sincere thanks for their co-operation, not only with respect to the chapters mentioned, but also in connection with the innumerable details involved in the task of covering a subject of this nature.

Grateful acknowledgment is also made to Charles T. Haven for the history of the sword in its various forms.

To Captain Felix Bertrand, of London, by whose

recent death we have lost a dear friend and a great master of the art of fencing, and to Mr. Leon Bertrand, I owe much for their encouragement and help.

To Mrs. Pollock Smith of the *London Post,* and British title holder, I am indebted for her co-operation in securing data and photographs of English fencers.

I wish particularly to thank Mr. H. G. Feraud, of Los Angeles, who supplied material of current activities in California, and Mr. F. W. Rubien, Secretary of the Olympic Committee, who generously placed his files at our disposal, and assisted in the preparation of data covering Olympic titles.

I value highly the co-operation of Mr. Archie H. Corble, of London, an able fencer and the owner of one of the world's most complete libraries on fencing.

In addition I wish to express my appreciation of the kind assistance of prominent fencers of both Europe and America, in assembling the material necessary to make this work as authentic and as complete as possible.

ELEANOR BALDWIN CASS.

Brookline, Mass.
June 30, 1930.

INTRODUCTION

THE love of fencing is practically imperishable in the heart of the lover of the Sport. Mr. Leon Bertrand in his interesting book *Cut and Thrust* says:

"It can be said that no one is too old to fence. I could cite numerous cases of fencers whose ages range between sixty-five and seventy and whose ardor remains undimmed, and I question whether any other sport can produce representatives of similar age so active, so virile and possessing the stamina of these warriors.

"One of the main reasons for the swordsman's longevity is that physical strength is not a *sine qua non* of proficiency in his art. In many ways it is a hindrance rather than an asset.

"The game does not develop or produce unsightly bunches of muscle, but makes for suppleness, grace of movement, and agility. Its greatest attraction lies in its combined physical and mental training. Demanding the highest association between brain and muscle, calling for the closest co-ordination between brain, eye, hand, and foot, fencing brings into play almost every bodily function. A fencer does not toss aside his weapon regretfully at the age of thirty-five or forty. He can look forward to a lifelong enjoyment of this pastime, which is more than can be said of most sporting recreations. Nor does the passing of time see the decline of the swordsman's skill, for he reaches the zenith of his prowess at a stage later than that achieved by any other brand of sportsman."

In Europe, where fencing has its eager followers in almost every city, there are no more hospitable doors than those of the Salle d'Armes. They give ingress to a convivial little world, refined in atmosphere, where the courteous and chivalrous traditions of the sword are scrupulously maintained, and where the best sporting ideals are rigorously honored. Again we quote from Mr. Leon Bertrand's interesting book.

"Because the enthusiast discovers by fencing that he can maintain physical fitness and pursue an art to a ripe age, I find usually that fencing becomes to him a definite and regular incident in his existence. He is enmeshed in the charms of foil, *épée,* or sabre. Now let him who stands on the brink take the plunge; he will experience a similar fascination, I am sure, and he will never regret his temerity. The genial camaraderie of the fencing-room, the welcome of a happy community, portray in its truest spirit the freemasonry of the sword. One makes lasting friends of perpetual 'foes'; the interchange of social amenities creates new associations, new viewpoints are acquired, and very soon the recruit will look upon his visits to the salle as a matter of pleasant habit, his sword-play as a distinct phase of his life."

Fencing establishes a degree of physical efficiency which makes all other sports easy to the fencer, but we must add that other sports do not return the compliment.

Lord Desborough, one of England's most noted athletes, active in the Amateur Fencers' Association of London, and now a man past middle age, is a fencer of unusual skill. He has skill and technic that most younger fencers might envy. He says, "Fencing is a conversation with the foil."

The following letter indicates his attitude:

STATION & TELEGRAMS. TAPLOW.

TAPLOW COURT,
TAPLOW,
BUCKS.

TELEPHONE, 76 MAIDENHEAD.

FROM

THE LORD DESBOROUGH, K.G.

TO
Edward Cass Esq.,
6, Strathmore Road,
Brookline,
Mass.
U. S. America.

30th August, 19 29.

Dear Mr. Cass,

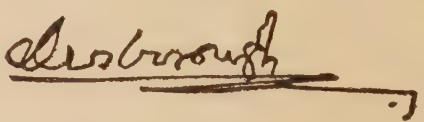
With regard to the conversation which we had at the Bath Club, London, on the art of fencing, I always think that the best description I have heard of it was that given by Professor Verbrugge, who unfortunately died this year. He had the supreme gift of making the lesson which he gave more interesting than an assault, in fact, he turned it into a symphony. With him, fencing was a conversation with the sword, and to make the conversation interesting each of the controversialists had to be well-educated in the art of argument.

No conversation could take place unless your opponent understood the language. If he merely

parried carte and sixte, it was just like talking to a man who could only say " yes " and " no," whereas if he understood the language of the sword he could reply to your attack and counter-ripostes with every sort of argument and variation, which adds intensely to the interest of an argument with the foil in a salle d'armes.

The proper timing of the fact in an attack was a point on which he also strongly insisted, and I much regret that his untimely death has deprived fencing of one of its most gifted exponents.

Yours sincerely,



We have always considered Fencing the king of sports. Its origin dates back to the sixteenth century. The muscular and mental response of the body and mind in fencing drill is almost beyond the realization of the prospective fencer. It gives a poise that no other form of sport is able to impart. It develops balance, rhythm, co-ordination, courage, and precision. The mental reaction from a fencing bout has a far-reaching effect upon the entire system.

During the summer of 1929, browsing among the old bookshops along Charing Cross Road, in London, we came across an article written for the New Royal Encyclopedia and published in an issue dated 1789. Quoting Angelo:

LORD DESBOROUGH,
President of the Salle Bertrand Fencing Club.

Felix Bertrand, Sr.

"Nothing can give elegance and freedom in greater degree than fencing. To acquire any degree of proficiency in any art or science, a competent knowledge of the theory must be judiciously applied to practice. Fencing enables those who practise it to perform other exercises with greater facility.

"In fine, it has, among many others, two inseparable qualities: the agreeable and the useful; the former, as it affords gentlemen a manly and dignified amusement; the latter, as it forms the body and furnishes one with a facility of defense, whether it be for honor or for life, when the one or the other is brought into question by any disagreeable accident, or attack by those turbulent and dangerous persons whose correction is of service to society in general."

For many years fencing was decidedly an Old-World accomplishment. Now, however, it is different. America, with its established reputation for leadership, has added fencing to its long list of sports, and has developed many men and women who fence as well as European rivals.

It is now some years since a book upon this interesting subject has been published. We know of no American colleague in the literature of fencing, but are happy to call attention to Mr. Leon Bertrand's *Cut and Thrust* as one of the most recent publications on fencing in England. Much of the didactic phase of fencing has been left to the French, Italian, and a few English instructors.

But everything changes, and these gentlemen no longer monopolize the field. We have no doubt that

time will bring numerous books upon the subject by American writers, since many Americans are now successful champions in this realm.

This volume is for the student, the teacher, and any others interested in this " aristocratic " sport. By supplementing the teacher's craftsmanship, these chapters will help the student, and by presenting another's experience, they will add to the teacher's efficiency.

We have aimed to present the subject in such a simple and direct manner that every reader may derive a benefit proportionate to his interest.

Fencing, coming to us from abroad, has generally been presented in terms hard to pronounce, harder to explain, and harder still to understand. Many teachers of the French School teach fencing to struggling neophytes in French patois, and consequently the terms have never been Americanized, and pupils without a knowledge of French or Italian have been slow to take up a sport employing so many European phrases.

We are going to assume that fencing will become a truly American sport, taught by American men and women, and we intend to contribute the easiest method for American Students.

Some fencers claim that they can prepare for their defense by watching the eyes before an adversary makes a *lunge*. Since wire masks have come into

use, this habit of following the opponent's moves by watching his eyes is no longer effective, but the eyesight is generally improved by fencing, the ears become attuned to the sound of the foils, and the sense of touch becomes very acute to the feel of the foil.

Mr. Louis Senac, Sr., who was among the earliest teachers of fencing in America, says:

"The practice of the foil is an excellent school of individual combat. It develops strength, resistance, suppleness, power, quickness, precision, judgment, coolness, will, decision—in short,—all the natural or acquired qualities which distinguish the true fencer, whatever the weapon. The foil cultivates these qualities to the highest degree. The physical benefits of fencing are so numerous, in fact, that he that would enumerate them in detail must needs possess a vast measure of endurance. Every muscle is brought into play, individually and in combination, and the system is invigorated surprisingly. As a stimulant, a fencing bout is far more effective than the best tonic a physician could prescribe. So if you are a victim of any sort of depressing affliction, try the fencing cure.

"In everyday life the fencer has a distinct advantage over his disinterested, more prosaic neighbor. He feels sure of himself at all times and under all conditions. His training has rendered it impossible for him to strike an awkward pose. He will unconsciously make movements that will attract favorable attention through their ease. The constant use of his arms and hands has made him stronger than the ordinary man, and the consciousness of this fact gives him confidence he would otherwise lack. In the business world he will be able to stand unusual strain. The fresh blood and newly formed tissues will sup-

port him through many a crisis when competitors are exhausted or even seriously ill through their efforts."

There is scarcely a fencer in the world, professional or amateur, who will not claim for fencing, miraculous possibilities for physical perfection. The layman has perhaps felt that fencing must be complicated and difficult, to be worthy of so much enthusiastic praise. But we contend that the average individual may acquire a marked proficiency in this field if he becomes sufficiently interested to apply himself.

CONTENTS

PART I

HISTORY OF THE SWORD

CHAPTER		PAGE
I.	Development of the Sword	27
II.	General Terms and Principles	41
III.	The Development of Swordplay	51
IV.	The Duel	75

PART II

THE SCIENCE OF FENCING

V.	The Foil	89
VI.	Fencing Positions	94
VII.	Class-Work	143
VIII.	The Salute According to Various Masters	172
IX.	Drills and Exhibitions	179
X.	Private Lessons	190
XI.	The Making of a Champion	208
XII.	Customs and Phraseology	213
XIII.	The Epee	219
XIV.	The Sabre	224
XV.	Olympic Rules	242
XVI.	Fencing Scene from Hamlet	251
XVII.	Duel Arranged for Pantomime	256
XVIII.	Social Phases	258

PART III

CONTEMPORARY ACTIVITIES

CHAPTER		PAGE
XIX.	Masters in Europe and America	267
XX.	Sectional Activities	274
XXI.	Captain's Report for American Olympic Team	282
XXII.	Participants in the Eighth Olympiad	293
XXIII.	The Corble Collection	300
XXIV.	The Thompson Trophy	304
XXV.	Former Championships	307
XXVI.	Olympic Champions	329
XXVII.	Fencing Rules	330
XXVIII.	Fencing Clubs in Europe and America	369
	Reading List	374
	Index	376

LIST OF HALF-TONE ILLUSTRATIONS

(*In addition to more than 50 text illustrations*)

Eleanor Baldwin Cass . . . . . *Frontispiece*

FACING PAGE

Lord Desborough 16

Felix Bertrand, Sr. 17

Part of the Collection of Charles T. Haven . . . 34

Douglas Fairbanks in "The Three Musketeers" . . 35

Edward B. Cass and Leo J. Cass 176

A Group of Fencing Girls 177

Senior Fencing Class at Wawanock Camp with E. B. Cass, 1928 188

Edward B. Cass, Eleanor Baldwin Cass, Leo J. Cass . 189

Body-Escape Stop-Thrust 218

Epee Guard . . . . . } 219

Escape and Stop-Thrust . . . . . }

On Guard—Sabre 230

Attack at Chest Parried by *Prime* . . . . . }

Seconde parrying a flank attack . . . . . } 231

Cut at Head Parried by *High Prime* . . . . . }

Tierce parrying Attack at Right Cheek . . . . }

Low Tierce parries attack at flank . . . . . }

Cut at left cheek parried by *quarte* . . . . . } 232

Attack at waist parried by *quarte* . . . . . }

Riposte from parry of *quarte,* with edge at right cheek }

Parry *High Prime* receiving circular riposte at head in tierce . . . . . } 233

Time-cut on arm, upon a feint at flank . . . . }

FACING PAGE

Capt. Felix Bertrand and Lieut. Leon Bertrand . . . 258
H. Evans James 259
Al. Miller-Hallett 260
Helen Mayer 261
Leon Delevoye 266
Major Stenson Cook, Professor Nadi, Leon Bertrand . 267
Giuseppe Nadi and Nedo Nadi 270
Eurelio Garcia Camps 271
Prof. H. J. Uyttenhove 272
Prof. Cléry 273
Miss Katherine E. Feraud 274
A Group of Fencers at the Los Angeles Athletic Club . 275
Joseph De Vos 276
Princeton Freshmen Fencing Team, 1927–28 . . . 277
Kennedy Smith, Melvin E. Williamson, Trueman O'Quinn 278
Fencing Team at Boston High School of Commerce . } 279
Fencing Squad at Smith College . . . . . }
Dr. Graeme M. Hammond 282
Miss Adeline Gehrig 283
Lucien Gaudin 296
Luke V. Fildes . . . . . }
A. Gordon Pilbrow . . . . . } 297
C. L. deBeaumont . . . . . }
C. H. Biscoe . . . . . }
Professor Leon Bertrand 304
Edward Cass, Evans James, Jr., Leon Bertrand . . 305
Mlle. Grete Olsen, Miss Leslie Turner . . . } 306
Miss May Venables, Miss Edith Roberts . . . }
Miss E. Carnegy Arbuthnot, Miss Gwen Neligan . } 307
Miss Gladys Daniel, Miss Peggy Butler . . . }

PART I

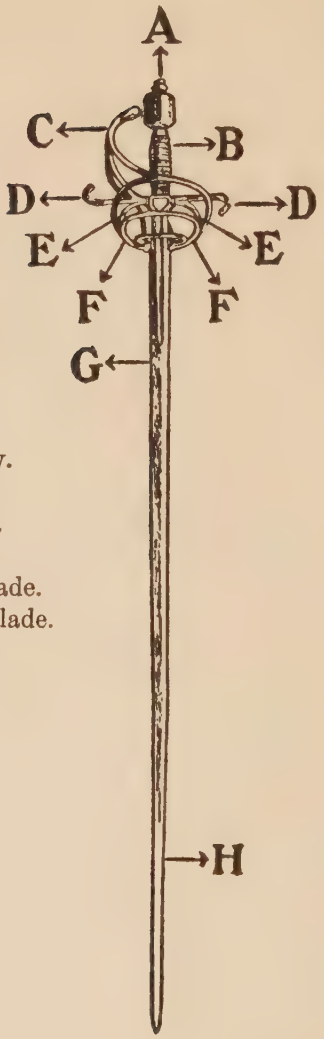
HISTORY OF THE SWORD

THE BOOK OF FENCING

CHAPTER I

DEVELOPMENT OF THE SWORD

THE sword—companion of kings and men through fifty centuries! Before one stone of the pyramids was laid upon another, Sargon the First, King of Ur, was buried in ceremony, with his short-sword by his side. Bronze-bladed, with a sheath of pierced gold, and a hilt of gold incrusted with lapis lazuli, it was a fitting symbol of the power that welded the Semites into a kingdom at a time when the Northern races were a horde of wandering families. The captains of the host of the Pharaoh who drove their war-chariots into the Red Sea, bore with them to its depths straight swords of bronze, and if legend does not wholly err, some few of iron and steel. Menelaus, King of Sparta, urged his warriors to the assault of " the topless towers of Ilium " with a bronze leaf-bladed sword, and Brutus rested the pommel of his straight two-edged Roman sword on the ground and fell on its point rather than be taken alive from the stricken field of Philippi.



A—Pommel.
B—Grip.
C—Knucklebow.
DD—Quillions.
EE—Pas d'âne.
FF—Side-rings.
G—Forte of blade.
H—Foible of blade.

Ur is level with the desert dust, Ilium buried nine cities deep, and the gold that paid for Brutus' head has been spent these two thousand years.

In the last century and a half, we have ceased to wear the sword, and many of us have forgotten the part that it has played in the lives of men who made history. Its influence on our dress and customs, however, is not wholly gone. Even in the twentieth century, the buttons on the back of our dress coats are there only because they once supported a sword belt, our ladies take us by the left arm to leave the right free for drawing the sword, and our coats are buttoned toward the right so that they may be pulled open with the left hand as the right hand reaches for the hilt.

As modern civilization has made its greatest strides since the beginning of the Renaissance, so it has been with the sword. With a few rare exceptions, the sword, throughout Europe in 1450, was still a heavy, clumsy weapon with about a thirty-two-inch straight double-edged blade, a plain or slightly curved cross guard, a short grip, and a plain round pommel. It was designed for dealing downright armor-hewing blows, with but little point work in its manage, and for balance and ease of handling in any but the most rudimentary system of fence it was about as convenient as an axe.

The real history of the development of the sword,

from an armor-hewer that was little better than a club, to the light and easily manageable *épée* and the modern fencing foil, begins with the first additions to the simple cross hilt in the last third of the fifteenth century. These additions started with one or two rings added below the cross to protect the fingers which were wrapped around the *quillions* to give a better grip on the hilt. *Fig. 1* is the Sword of Gonzalvo de Cordova, a noted Spanish mercenary captain, who died in 1515. His sword is preserved in the museum at Madrid, and is one of the earliest surviving examples of these guards. They were called *pas d'âne,* a French term that is still the accepted name for them.

Fig. 1.

It is interesting to note, in this piece, the scimitar style of the quillion, indicative of the Moorish influence so strongly felt in all Spanish ornament for several hundred years. The part of the blade en-

closed by these rings was dulled and squared so that the fingers would not be cut in grasping it. It was called the *ricasso,* an Italian term. Indeed, the terminology accepted in English for parts of the sword and for its uses seems to be a polyglot of French, Italian, English, and Spanish words, mixed without rhyme or reason, but it is so generally accepted that only greater confusion results from any attempted improvement.

The next addition was a ring on one or each side of the quillions at right angles to the blade in order to prevent an adversary's sword from sliding down beside the quillions and cutting the sword-hand. These rings worked very well as far as the hand proper was concerned, but those fingers which the pas d'âne had been contrived to protect were still exposed from the sides. To mend this, another ring was added that circled the blade at the bottom of the pas d'âne. At times there were a pair of rings. All through the sixteenth century the sword gradually became lighter and longer in the blade as the disuse of armor brought skill of fence more and more to the front. By about 1550 the hand-and-a-half or bastard sword might be taken as typical. It had long quillions, pas d'âne, a pair or two pairs of side rings, possibly a knucklebow, an innovation fast gaining ground, a blade of medium weight from thirty-three to thirty-eight

inches long, and a grip which, though intended mainly for use with one hand, was long enough to afford a hold for both, if the chance came to get in a two-handed stroke. *Fig. 2* is a hand-and-a-half sword that shows all the above characteristics except the knucklebow, which was really the exception rather than the rule at this period.

Once the idea of adding rings and bars to the hilt and lengthening the blade of the sword was firmly established, there was no reason for stopping at the point reached, and no one did stop there. As the sixteenth century drew toward its close, the rapier, with its long slim blade, made for the thrust, with but little cutting in its play, and its complicated hilt, composed of a bewildering multiplicity of rings and bars, shouldered all other types of sword into the background of special uses.

The swept-hilt rapier of the last third of the sixteenth century had a straight, double-edged, very narrow blade from three to four-and-a-half feet long, a hilt composed of pas d'âne, quillions either straight or countercurved, a knucklebow, three to seven side rings, a short grip, a heavy pommel, and an elaborate system of counterguards on the left side of the hilt.

With the end of the sixteenth century, the great armorers and swordsmiths began to appear. Sebastian Hernandez the Elder's crowned "ST," the crucifix of the de Cainos, the king's-head mark of

the Solingen armorers, and the running wolf that the Augsburgers adopted as a compliment to their Guelphic princes, are graven deeply in many old blades, mute evidences of their age and worth. Names and quotations are also cut along some of these blades, for example: "TRUST IN GOD AND ME," "DO NOT DRAW ME WITHOUT REASON," "DO NOT SHEATHE ME WITHOUT HONOUR," "ST. SIMON IS MY GUIDE," and other fragments, usually of a religious nature that is delicious in its unconscious irony. Some of the armorers who used their own names instead of marks, were the di Aiala of Toledo, Tesche of Germany, the Sahagum family of Toledo, Clemens Rotter, and Miegen of Solingen.

Fig. 3.

Fig. 3 is a swept-hilt rapier of three rings, with countercurved quillions. It may be taken as typical of the side-arm worn by the gentleman of 1580 a little more often than the gentleman of the twentieth century wears his hat. *Fig. 4a* is a parrying dagger commonly worn and used with it. *Fig. 4b* is a similar weapon of slightly different design. These daggers were as

Fig. 5.

heavily made as the swords. They had a blade about twelve inches in length, long quillions, usually a side ring, and a heavy pommel. The one illustrated in *Fig. 4a* is the work of Sebastian Hernandez.

By the first part of the seventeenth century the armorers had about exhausted the possibilities of bars of metal, so they took to plates. These plates were at first small, and were used in conjunction with the bars and rings. The earliest use

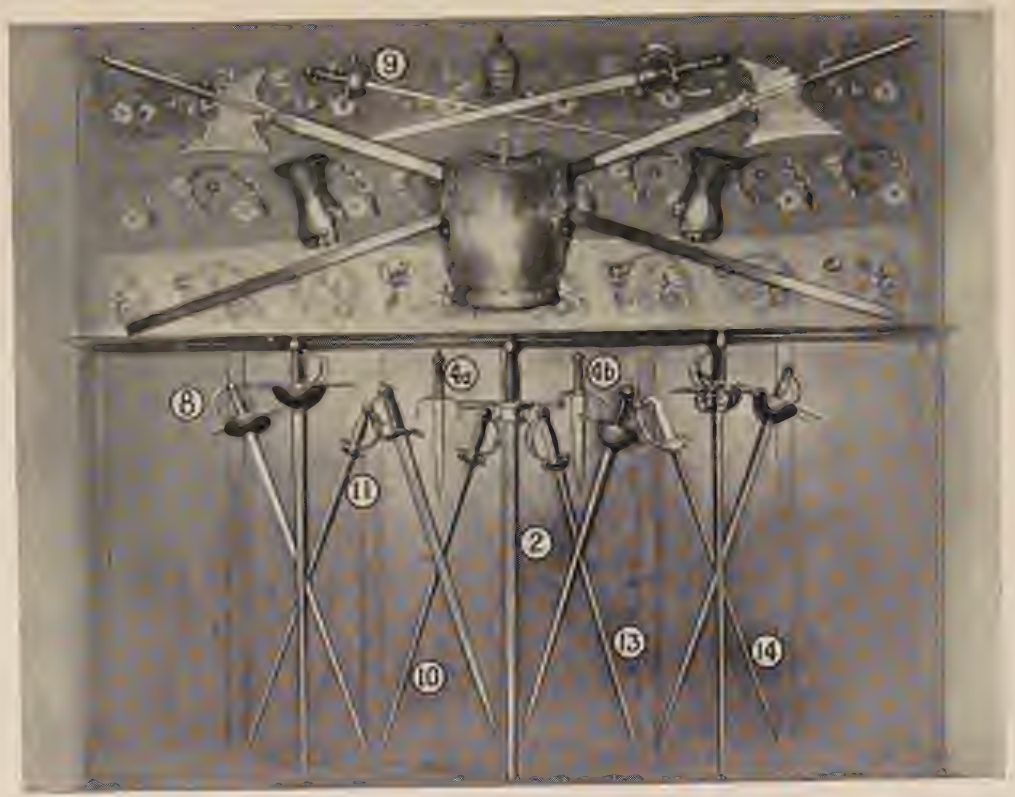
of a plate was merely to fill the smallest ring on the right side. From this beginning plates soon spread up the hilt on both sides, until they joined at front and back to form the complete cup or bowl hilt. This was a solid, or sometimes beautifully pierced cup of steel, that extended from the base of the pas d'âne to the level of the quillions. The grip, pommel, knucklebow, and quillions remained unchanged, the pas d'âne were sometimes omitted but were usually left for the added strength that they gave to the whole hilt. The blade was somewhat lighter and shorter in most cases, but the Spaniards still held to the long blade with a determination that would have done credit to the devotees of Chinese ancestor worship. *Fig. 5* is a cup-hilted rapier such as was used in the time of D'Artagnan.

The rapier was the arm of the gentleman about town or country and the unmounted officer or guardsman. For the mounted men and the middle classes, especially in England, where downright blows have always held the favor of the great mass of the people, the broadsword was the favored arm. The broadsword had a shorter and wider blade than the rapier. It was seldom more than thirty-five inches in length, and was often an inch and a half wide at the hilt. Due to the way it was used, the hand-guards were very different from those of the rapier. The cup hilt of the rapier always opened up toward the pom-

Fig. 6.

mel to make ample allowance for the wrist movement so necessary in the thrusting play. The broadsword play was mostly cutting, so the grip could be held squarely like an axe without much play of the wrist. Hence the broadsword or basket hilt opened toward the forward quillion or the top edge of the blade. The basket hilt started from the same base as the cup, that is, the hand-and-a-half sword, but as it was for a different purpose, it went in another direction. The pas d'âne grew smaller and finally were left off entirely. The other protective devices developed into two types of hilt, the *schiavona,* an Italian hilt with all the side guards meeting at the back of the pommel to

Fig. 7.



PART OF THE COLLECTION OF CHARLES T. HAVENS OF BOSTON.
(See Chapter I for description of numbered weapons.)

Douglas Fairbanks in "The Three Musketeers."

allow some thrusting and wrist play, and the *claymore,* a hilt that has become identified with the national Scottish sword, which had its side guards meeting the pommel from three sides and completely enclosing the hand in a basket of steel.

Fig. 6 is a schiavona hilt, and *Fig. 7* a claymore such as Andrew Ferrara might have made for some Scottish chieftain in the days when every Highlander wore a sword.

About the end of the first third of the seventeenth century, the great change of the next thirty years began to cast its shadow before it. The rapier again became lighter and shorter, and the cup, which had built itself up from shells, began to go back again to the two small shells, joined at the bottoms, that are the foundation of the small-sword guard. For a short time there also appeared a transition arm which was called the *flamberge.* This was a light weapon that retained the small cup and pas d'âne of the rapier, but shortened the quillions and did away with the knucklebow. It was at best a compromise arm, and while I have handled one or two that balanced beautifully, the light hilt was prone to make it somewhat blade-heavy, a fault that makes for fatal slowness in any weapon used for point play.

Fig. 8 is a light double-shell rapier, (made about 1640,) and *Fig. 9* is a *flamberge* of about the same period. (See illustration facing page 32.)

From 1650 to 1660 the small-sword came into prominence. The wild and roystering Elizabethans and their contemporary *raffinés* and cutters across the Channel disappeared, and with them went their long ponderous rapiers and "daggers with great brawling alehouse hilts." To take their places came the polished courtiers of the Sun King and the Cavaliers of the Stuarts. No wild brawling for them, but the deadly elegance of the small-sword. This arm was lighter in the hilt than anything that came before it, but the problem that faced the armorers was how to make it light in the blade and at the same time leave it strong enough for practical use. The small-sword hilt consisted of a light pommel, knuckle-bow, and rear quillion coalesced, a short forward quillion, small pas d'âne, and almost flat small double shells. The blades of the early specimens are of flattened hexagonal section, like a light rapier blade, but it was found that if the blade were made light enough at the point to handle well it would be so thin that it was too whippy to use. To offset this, blades of diamond section were tried, but while they were stiff enough, they were nearly always heavy in the point, as the flamberges had been. *Fig. 10* is a flat-bladed and *Fig. 11* a diamond-bladed small-sword of about 1665.

About 1680 a Polish noble, Count Koenigsmarken, violated all the traditions of the nobility by having

an idea; he invented a blade that was triangular in section and hollowed on all three sides. The problem was solved, the blade was at the same time beautifully light in the point and as stiff as any one could desire. The early examples of this blade had the peculiarity of starting very wide at the hilt and narrowing with an abrupt shoulder about eight inches down. In honor of their inventor they were called *colichemardes,* a very bad translation, into French, of the Count's name. The *colichemarde, Fig. 12,* shows very clearly the sharp shoulder and double taper of the blade.

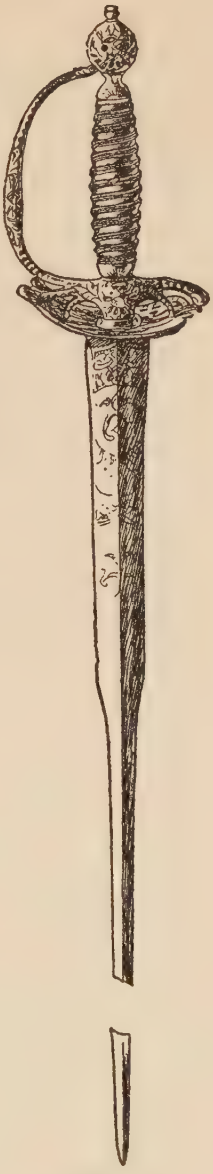


Fig. 12.

In the first quarter of the eighteenth century, the blades began to taper more and more gradually and evenly during their entire length. The shoulder had spoiled the graceful line of the blade and could have been of no great advantage, except, perhaps, that it helped parrying by presenting more surface, something on the principle of the modern cricket bat or tennis racket. In the

later weapons, about 1760, the blades became very narrow, and the hilts were even more lightened and simplified. The shells became smaller and the pas d'âne disappeared entirely or were made so small that they were no longer of any use. On some swords, the left shell was omitted and the right bent down toward the point.

This was the result of a fad of the gentlemen of fashion who took to wearing their swords thrust through their coat pockets with the hilts outside and the blades hanging flat down the sides of their legs. To wear a sword this way, the hilt had to be flat, so for once the tailors and not the fencing masters dictated the shape of a sword. *Fig. 13* is a small-sword of about 1745 with both shells still in evidence, and *Fig. 14* an example of the one-shell hilts.

Swords were no longer a part of gentlemanly dress in the nineteenth century, so the only weapons peculiar to it are the *épée du combat* and the duelling sabre, both practically the same as now used, except that *épées* had the figure-of-eight guard, similar to that on the modern foil, more often than the cup.

And so ends the sword. We have laid it aside along with the laced shirts and powdered wigs of our grandfathers, and when we handle foil or sabre today it is because we recognize in the " Ancient and Noble Science of Defense " one of the cleanest sports and finest exercises in modern athletics.

CHAPTER II

GENERAL TERMS AND PRINCIPLES

WHILE the term "sword" roughly and generically covers any hand weapon used for cutting or thrusting that consists of a grip for the hand and a blade too long to permit classification as knife or dagger, the various forms it has been given have names of their own, and it may avoid confusion if these differences are made clear at the start.

Technically, the sword is a weapon with a straight double-edged blade, whose cross section is lozenge-shaped, that is, with its thickest point in the center, wide enough to be used for cutting.

The sabre has a blade of triangular section, with the base of the triangle at the back of the blade and sharpened on the front edge only. It may be either straight or curved.

Cutlasses and scimitars, and all curved swords, are of the sabre type.

The rapier has a blade similar in section to that of the sword, but longer and narrower, as it is primarily a thrusting arm.

The small-sword is the outgrowth of the rapier, and intended for the thrust; the blade may be double-

edged, triangular, and three-edged, or with *diamond section,* but never curved or single-edged, as cutting has no place in regular small-sword play. From the small-sword were developed the fencing foil, with a blade of *square section,* and the épée for fencing, with a blade of *triangular section.* The sabre foil has the same type of blade as a real sabre, except that it is lighter and nearly straight.

Short weapons fall into three classes, differentiated by the shapes of their blades. Those with double-edged blades are daggers, with single-edged blades they are knives or dirks, and with three- or four-edged blades they are known as stilettos. Light daggers are sometimes called poniards, and daggers with heavy guards for rapier play are called shell daggers or *main gauches.*

The back or false edge, to give the earlier term, *falso filo,* of any blade is the edge that corresponds to the thickest side of a sabre blade, the edge opposite the knucklebow; the other edge, the one that is most used in either attack or defense, is called the front or right edge, in the older term *dritto filo.*

The basic principles of attack and defense, with any weapon or combination of weapons, are always the same, and despite the fact that it took three hundred years of fencing before the masters began thoroughly to understand all of them, they apply in varying degrees to every system of fence

that has ever been employed. In fact, a system of fence may be adjudged as good or bad depending on the extent to which it embodies these principles.

In any kind of combat the object is, of course, to touch or wound the opponent and to avoid being touched one's self. The ability to do this depends on three main principles. It is necessary first to maintain a guard or position of the hand or hands, from which all parts of your own body may most easily be defended, and all parts of the opponent's body most easily be attacked; next, to maintain a position of your body that will keep you out of reach of your opponent when you are not attacking, and bring you quickly within reach when you do attack, and finally, to perform such movements as you may make in either attack or defense in the least possible time, with no waste motion, and in time with the movements of your opponent.

It must be remembered, however, that speed and movement depend to a large extent on the weight of the weapons in use and the amount of cutting that the play involves. A parry that can meet the opponent's swinging sword-cut far enough out from your own body to check the force of the blow before it reaches you, has to be carried much farther in the direction from which the cut was coming than one intended only to deflect the point of a foil that is advancing toward you in the straight line of a lunge.

Boiled down, a parry that would be so wide as to be waste movement in a foils bout, would be only a correct margin of safety in a sabre or cutting-rapier fight. Generally speaking, in a combat between two weapons of unequal weight, the lighter weapon and the faster type of play would be victorious if the difference in favor of the heavier blade were not so great as to be overwhelming.

As the natural position of the hand is obviously about equidistant from the various parts of the body to be defended, and likewise from the various points attacked, in other words, near the center line of the body and a little above the waist, we have an immediate basis from which to define attacks and parries.

Assuming the hand to be in that position, all attacks must come in one of four lines, either above or below and on the inside or the outside of the hand. To parry these attacks, the line in which they come must be closed by interposition of the blade. This line may be closed, or the attack made, with the hand held nails up or nails down, in other words, in supination or pronation. This gives eight possible attacks and eight parries. Changing conditions of fence and types of swords bring different groups of the original eight more into use at different periods, and for many years most of them were not known or used at all. In the cutting play of the sword and rapier days when something of these matters was beginning

to be understood, the defenses of the higher lines were the most important, and with the heavy weapons and rough play those parries which employed the back or false edge of the blade were usually considered too weak to be safe. For example, if the modern foil parry of octave with the hand held nails up, which closes the lower outside line safely against the thrust of a light foil were to be opposed to the swinging cut of a broadsword directed against the right leg it would take a very strong man to keep his blade from being beaten down and in, whereas the older parry of low *seconde,* with the nails down, would close the line much more strongly.

The nomenclature of the nineteenth century, which is still used with some modification, gives some clue to the age of the different positions, but, because some positions have changed in the progress of the science, this does not hold universally true. The first terms which we now follow came from the relative positions of the hand after drawing the sword, for example: *Prime,* above and inside, with the point turned out after leaving the sheath hand nails down; *seconde,* the hand moved across to the outside and the nails turned down, still high. In the latter case, the position has changed, for the modern *seconde* covers the lower outside line, while *sixte* and *high tierce* close the old second line.

In tierce, the sword hand is about the height of the waist, outside, and nails down; in *quarte,* the hand is at about the height of *tierce,* on the inside and nails up. We have retained these names, changing the position of *seconde,* and have added, in the course of years, the other four possibilities, *quinte,* low inside, nails down; *sixte,* high outside, nails up; *septime,* low inside, nails up; and *octave,* low outside, nails up. *Seconde* is lowered to cover low outside, and *tierce* is used high and low outside.

The difference between the parries of seconde and tierce, both of which close the outside lines, and both requiring the hand in pronation, is determined more by the angle of the blade from the horizontal than in the actual height of the hand from the ground. In seconde, the point of the blade is lower than the hilt, while in tierce the point is higher. Therefore, while a high seconde might stop precisely the same attack as a low tierce, the relative elevation of the point and hilt determine the classification of the parry.

Individual fencers have often favored certain parries, or groups of parries, which they may have used to defend areas assigned by custom to other parries. This is the result of the fact that the normal parry may be more difficult for some people than the one which they adopt as being easier, despite the fact that for the majority of fencers the opposite condition might hold.

For example, many fencers find it easier to defend the inside lower lines with a low quarte than with either septime or quinte.

The present custom is to simplify names as far as it can be done without confusion, and in this book it has been thought wise to throw out as much of the stilted nineteenth century terminology as was consistent with clarity.

Both position and speed of attack, as well as recovery have made great progress from the face-to-face attitude and weaving, circling attacks of the sixteenth-century masters to the singled or profile body position and straight-line advance of to-day. Since the abandonment of the sword for fighting, the tendency to develop fencing as a science has perhaps carried us to a point where things are done with featherweight foils in play that would be decidedly unsafe with heavier blades used in earnest. It is a far cry from a duel with the ponderous rapier and dagger, where it was often quicker to move the body out of the way of an attack than to try to swing the heavy blade around to oppose it, to a bout between foilsmen who move so fast that only the eye of an expert can hope to follow the intricacies of their play. This difference between fighting and fencing is the cause of many of the rules that govern foilplay, and may seem faulty if it is not understood that they are an attempt to maintain, in the academic

bout, something of the conditions it would be necessary to consider if lives were at stake.

The significance of certain terms in the nomenclature of the thrust has changed with the development of fencing. The area from which a thrust or lunge may come has grown smaller with the evolution of straight-line play. In the days when a man was likely to launch an attack from any point between his head and his knees, or with his arm extended laterally to the right or left, the thrust was classified by the point from whence it originated.

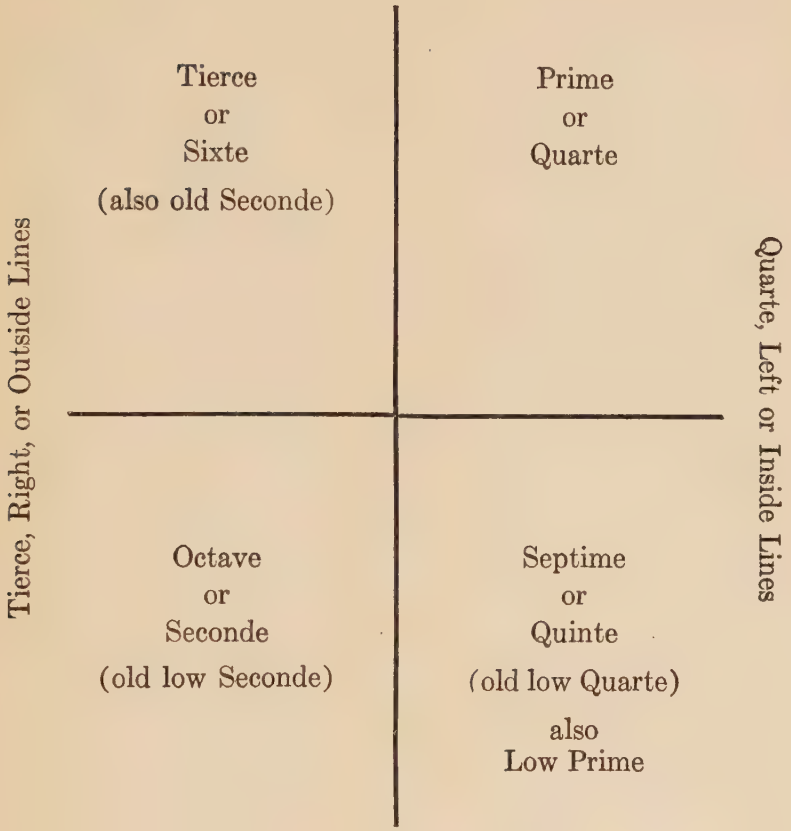
In the eighteenth century, when it was customary to lunge with the hand held high, to protect the face from a counter, the attack was sometimes described in a manner to indicate both the origin and objective of the thrust.

This is illustrated by Angelo's use of such terms as, *quarte-over-the-arm,* and other expressions equally involved.

It is obvious that if a right-handed person thrusts straight from his quarte, his blade will enter the opponent's tierce, because as they face each other, their opposite lines are in juxtaposition. Angelo tried to overcome the resulting confusion by applying complex expressions of the kind just mentioned.

To-day, the lunge comes in a straight line from the shoulder, the only variation in the position of the attacking hand being in the degree of pronation or

HIGH LINES



LOW LINES

Lines of Parry

N. B. These parries determine the names of the attacks made into the territory they defend.

supination. The thrust takes its name from the most common parry defending the area attacked. The diagram on the opposite page indicates the relative positions of the areas to be defended.

In gaining speed, the evolution of fence has perfected those movements that may be made the fastest and discarded anything that tended to slow the play. It also has lightened and perfected the swords or foils used. Therefore, in modern play there is no circling or deviation from the straight line in advance or retreat, only such length of lunge as may be quickly recovered from, and seldom any passing, that is, putting one foot across the other. As the faulty attacks have been eliminated, the parries and counters that went with them, such as disarmament by seizure of the hilt, a counter usually employed against a thrust on a pass, have gone, too. The heavy rapier and swords are gone, and the light foil, the épée, and the fencing sabre have added both to the speed and complication of the play, until now, when we no longer need the sword for defense, its practice has reached a state of scientific perfection that far surpasses anything taught in the days when skill with the sword was a matter of life and death.

CHAPTER III

THE DEVELOPMENT OF SWORDPLAY

Paradoxical as it may seem, the development of fencing was the result of the invention of gunpowder and firearms. When a commoner armed with a *calivar* or *demi-haque* could shoot an expensive suit of armor and its noble wearer full of holes at a hundred feet, even the most conservative began to realize that spring had come, and that it was time to shed their iron overcoats.

Shorn of his steel shell, the swordsman had then to make his offensive weapons assume defensive duties as well. When the knight sought instruction in the use of his traditional weapon, he found to his chagrin that he must learn from the despised middle classes the art of handling the arm that for centuries had been the symbol of his caste. Armor was always expensive, with the result that those who could not afford it had learned to defend themselves with sword alone, or with sword and shield.

The earliest teachers of swordplay were the jugglers and sword dancers who traveled with the fairs from town to town and country to country. Constant practice inevitably develops skill, and dancing,

juggling, and mock combats gave these strolling players ideas which they could impart, for a consideration, to the ambitious youths in the towns and shires through which they passed.

Among the middle classes of the continent, there came into existence fighting guilds, whose members taught the townsmen the art of employing their weapons for the defense of their lives and property. The oldest organization seems to have been known as the Marxbruders, of Germany, who established themselves in Frankfort sometime during the fourteenth century, and whose symbol, a golden lion, was borne by members all over the continent.

The early schools of fence taught little in the way of a system; they put their faith mostly in a collection of tricks that each individual master had found suitable to his size and build, regardless of whether or not the particular pupil being taught could manage them. These schools, and particularly the ones in England, got into rather bad repute in the last part of the fifteenth century, because they had become the resort of many questionable characters and practices. From their teachings come some of our modern words for gentlemen of doubtful character. The term "swaggerer" was applied to one who carried one shoulder lower than the other, an affectation to call attention to the weight of his sword. A "swashbuckler" was a man who clattered his

buckler against his sword hilt to advertise his readiness for combat. It was hard in those days to conceive of a gathering of men who were making themselves expert in the use of the sword, without assuming that some of them intended to use it "to the common danger."

For instance, "Appeared among delinquents, Master Roger, *le Skirmisour,* attached for that he was indicted for keeping a fencing school for divers men, and for enticing thither the sons of respectable persons so as to waste and spend the property of their fathers and mothers upon bad practices."

Swordplay, as something approaching a system, and as a departure from the faulty trickery of the early schools, seems to have begun in the early part of the sixteenth century. *Opera Novi di Achille Marozzo, Bolognese Maestro Generale De L'Arte De L'Armi* (1536) is one of the earliest books written on fencing, and it shows pretty clearly that the cut, in most of its modern forms, was well understood at the time. Marozzo's classification is interesting, and useful in that it can be applied to all cutting play well into the last part of the seventeenth century. His full-arm cuts fall into two main classes, according to their direction. The *mandritti* are delivered from the right, like forehand strokes in tennis, and the *roversi* from the left, like backhand strokes. Both of these classes are subdivided into four others

by the angle of their approach. *Fendente* is vertically downward; *squalembrato,* obliquely down; *tondo,* circular; and *montante,* upward. In addition he lists *stramazone,* cuts with a flicking motion of the point, and cuts with the back or false edge of the blade, which he calls *falso dritto,* from the right; and *falso manco,* from the left. These cuts could all be delivered in three ways, as primary attacks, as time hits, or as parries with ripostes in single time. When a left-hand auxiliary was used, a simultaneous counter-attack with the right hand accompanied every parry with the left.

Perhaps the greatest difference between the sword-play of the sixteenth and early seventeenth centuries and modern practice, was the advance on a pass or a series of them, and the retreat in the same manner. A pass differs from the modern lunge in that to perform it one foot was brought forward or backward across the other.

The sixteenth-century swordsman could cover more ground with his pass: from a bent ward with right arm drawn back at level of hip it is no trick for a man of average size, advancing on a pass, to move his point forward nine feet with one thrust, but the recovery is fatally slow. At a period when the weapons were heavy and the whole play ponderous in the extreme, this did not matter so much. Lateral steps, another *lacuna* in modern play, were

used in " gaining the place " *i. e.,* maneuvering for position, and in avoiding attacks. Small steps in all directions, called slips, were used in jockeying for place and dodging cuts, much as a boxer weaves in and out to-day.

Another fundamental difference between the modern schools and the teachings of the sixteenth-century masters, was the principle of parry and riposte in single time instead of the double time of the present system. No parry with the sword was considered perfect by these warlike gentlemen, unless it at the same time menaced the adversary with an attack. The modern fencer gets the other blade headed away from his own earthly envelope before he thinks of doing any puncturing on his own account. One of the English masters of the late sixteenth century, who realized the danger of single time, said of the Italians who taught it, " They are not teachers of defense, but of offense only." He was wise beyond his time.

The reason back of the single-time parry and riposte was the weight and length of the blade with which it was performed. With an eighteenth-century small-sword or a fencing-foil, a twist of the wrist or a slight finger-motion is enough to bring the point back into line for a counter after a simple parry, but with a heavy broadsword or a four- or five-foot rapier, anything like the speed of movement

comparative with modern foilplay, with its multiple feints and complicated disengages, was out of the question. The whole system of play was much more open, and, as far as the sword-hand was concerned, much slower. Silver, the above-mentioned author, writes strongly against all the Italian methods, and is the first writer to favor the double-time parry, although he applies it mostly to cuts, because his favorite weapon was the broadsword, with about a three-foot straight double-edged blade and a claymore hilt that did not admit of much thrusting.

The sixteenth-century swordsman had, in general, four ways of meeting, or attempting to meet, an attack. First, he could interpose his left hand, armed or unarmed, a very interesting form of defense in that it is another feature of old play that has entirely disappeared. (It will be taken up in a later paragraph.) In the next place, he could avoid it by a displacement of the body, with or without a corresponding movement of the feet. As a third measure, he could cross and close the line of it before it reached him, by a similar attack of his own. This was the parry and riposte in single-time. Or in the fourth case, he could stop it by a time-cut or thrust at the person of his attacker. A time-attack is one made as soon as the advance of the adversary is noted, and is timed to reach some accessible part, very frequently his sword-hand or arm, before he

can push home his own cut or thrust. All these defenses were, however, secondary to the attack. Faced with a cut designed to remove his head, the sixteenth-century master of defense would probably launch a furious counter aimed to do away with his adversary's digestive system, and then do something about the head cut, if he happened to think of it.

With the lengthening and narrowing of the rapier-blade in the last half of the sixteenth century, the use of the point, the basis of foilplay as we now practise it, came to the fore for the first time. Viggiani, in his book published in Italy in 1575, but written at least fifteen or twenty years earlier, classifies the thrusts after the early fashion as *punta dritta,* from the right, or *punta revescia,* from the left. These thrusts might be either *descendente,* down; *ferma,* horizontal; or *ascendente,* up. He lists also a movement which he calls *punta sopramano,* which is the first mention of the lunge.

The later and commoner classification of the thrusts is given by Vincentio Saviolo in his *Practice* in two volumes, the first dealing with *The Rapier and Dagger,* and the second with *Honour and Honourable Quarrels,* printed in England in 1595. He groups them all under three heads: *imbroccata,* a thrust down over the opponent's sword; *stoccata,* a thrust up under it; and *punta riversa,* all thrusts from the left.

The positions assumed previous to receiving or delivering an attack were called *guardia* by these early writers, but from the foregoing description of the ideas in vogue among them about parrying, it will be easily understood that these guardia were by no means guards in the modern sense of the word. They were merely a collection of convenient attitudes from which to fall upon an adversary, those from which a thrust could be delivered as well as a cut were looked upon as the best, but no one was very particular. Of these, Marozzo taught a large number under the most fantastic names, Agrippa taught four fairly good ones, Grassi, three, and Viggiani, seven.

A very interesting feature of all the schools of fence from the early sixteenth century to the latter part of the eighteenth, and one, as has been said before, that has entirely disappeared from modern play, was the use of the left hand, both armed and unarmed, for attack and defense. The commonest weapon for the left hand was the dagger, an arm worn almost as universally in private and public life as the sword. During this period it ranged from the plain cross-hilted weapon of everyday wear to the elaborate *main gauche* and the Spanish shell-dagger with its great steel hand-guard and long quillions.

Other implements used as left-hand auxiliaries were: the target, a shield about fourteen inches in

diameter, with two straps for the arm; the buckler, a smaller shield with but one hand grip; the *brochiero,* a large square shield with two straps; the cloak, another article of everyday wear; another sword similar to the one in the right hand, called the fight of the two swords or the case of rapiers; and the *guanto di pressa* or glove of mail, a glove with a palm of chain mail, used to seize the opposing blade.

Play with any of the above combinations or with the left hand unarmed, was in general on the same principle as boxing, a parry or a feint with one hand and a counter or thrust with the other. In the knightly combats on foot with sword or battle-axe, the dagger had been worn all through the fray, but it was almost never drawn until the sword was lost or discarded, and then it was held in the right hand, thumb on pommel, and point down. There is one picture in Violet le Duc showing an armored knight with his drawn dagger in his left hand, but he is holding it point down, and it is the only case of this sort that I have ever seen.

In the rapier-and-dagger play, the dagger was held point out, much as the sword was held, except that the thumb was more often placed forward of the quillions, on the inside flat of the blade. On many of the daggers of this period the blade is hollowed for the thumb, just in front of the quillions. In rapier-and-dagger, the dagger was used exten-

sively to beat aside or break thrusts and to stop such cuts as were made with the rapier, but in sword-and-dagger, the dagger was used defensively only under special conditions. Silver did not consider it a strong enough defense to stop heavy sword-cuts under normal circumstances. In both rapier-and-dagger and sword-and-dagger, the dagger was used to cross or beat aside the adversary's sword preliminary to an attack with the sword, and offensively, to stab as a counter after a simple parry with the sword, on a pass of the left foot.

In the *stoccata* guard, the dagger was held out near the point of the sword, the sword-arm was drawn back until the right hand was near the right hip, and from this position the dagger was used to prevent the opponent's crossing the sword with his own, or to beat aside his blade. In the high guards with the sword, the dagger was usually held point out, near the left thigh, to guard against low attacks. The dagger was sometimes crossed with the sword to parry a cut or thrust-double, as this practice was called, and when the blow received on the sword slid down and reached the dagger, it was lifted with the dagger and a riposte made with the sword. This was frowned upon by some masters, as it approached double time on the riposte and was therefore looked upon as faulty. Some of the grips or seizures depended on parrying with the dagger, seizing with the

sword-hand after dropping the sword, and then stabbing with the dagger, before a counter could be made. Needless to say, these grips were dangerous in the extreme, but with the wild play and slow sword of the period, they had a fair chance of success, if done quickly enough. The Spanish shell-dagger could, by reason of its large handguard, be used almost as freely as a small buckler.

In sword- or rapier-and-target, the target was held edgewise to the play, since its large diameter interfered too much with the movements of the sword-arm if held squarely to the front. It was used to beat aside thrusts, and was considered heavy enough to stop any cut that might be delivered against it. The buckler, when it was used, was held as far out toward the adversary as possible, like the dagger in the *stoccata* ward, so as to cover a large part of the person of the user with only a small movement of the buckler. Both the target and the buckler were often furnished with a spike in the center that transformed them into offensive weapons for stabbing in the close fighting, in much the same way as the dagger was used. Silver says, "All haberdashers then sold bucklers."

The cloak was wrapped around the left forearm and the folds were allowed to hang down in front of it. Defensively, it was used to stop cuts, and, if kept out from the body, its folds would so much en-

tangle a point that thrusts could be dashed aside with a fair measure of success. As an offensive weapon, it was swung, or sometimes thrown, in such manner as to envelop the head or sword-arm of an adversary while he was run through with the blade in the other hand.

The case of rapiers, or the two swords, had a style of fence all their own and different from anything else that was ever done. Whatever the vagaries of rapier-and-dagger, a man at least knew whether his opponent was fighting as a left-handed or right-handed man, but with two swords of the same length a man could change his whole play from left to right and back again with bewildering speed, and leave a rapier-and-dagger man "sweating and swearing, a year and a half behind."

The *guanto da pressa,* or glove of mail, was worn as a protection for the left hand in seizing a sharp sword or dagger blade, or in beating it aside; with it the left hand was used more freely but in much the same way as it was used unarmed.

The left hand completely unarmed was, however, no small item in the schools of swordplay during the sixteenth and seventeenth centuries, and a good part of the eighteenth. The general theory seems to have been, better the loss of a finger or two than your life, and the coroners' list of wounds, in a fatal duel as late as the middle of the eighteenth century, includes

the loss of two fingers from the left hand of one of the principals. On passes, the left hand was used to foil attacks by pushing aside the hilt. On simple parries, it was employed to disarm an adversary by seizure of the hilt combined with leverage of the seizer's blade. Three or four of these disarmaments are taught by the famous Angelo as late as 1775. One was to seize the wrist of an opponent and throw him out of line or draw him into a position where he might be struck with the seizer's pommel, another to foil an attempt at seizure by gripping the attacker's left wrist, a third to hold the attacker's hilt or wrist for a moment while a cut or thrust was pushed home with the sword, and in some of the grips, to reach well up the opponent's arm and take a bone-breaking hold.

The following is a reproduction, in more or less modern English, of one of the grips that is given in Silver's *Brief Instructions on My Paradoxes of Defense,* written in 1599.

"If he cut at the left side of your head and at the same time come in to seize your hilt or sword-arm, first guard in high prime, then put in your left hand under your sword and take hold of the outside of his left hand or arm, putting your left hand under his wrist, with the tips of your fingers up and your thumb and knuckles down, and pull him strongly toward your left side, turning his left shoulder and back toward you; then cut or thrust at him and recover quickly."

This trick is interesting in its possibilities of variation. For example, it could be worked in reverse from a dagger parry of the sword, by dropping the parrier's sword and seizing the sword-hand with the now unencumbered right hand, then stabbing with the dagger. Its principle, that is, cross-seizure and striking in the back, is a very old one, and is supposed to have been used in English rough-and-tumble fighting before the Norman invasion.

There were two things that the early master of defense sought after as unceasingly, and it may be added, as unsuccessfully, as the alchemist of the middle ages sought the Elixir of Life and the Philosopher's Stone. One was a universal parry that would be proof against all attacks, and the other was a *botta secreta,* or trick thrust, that would win past any defense. The universal parry idea took form in the early part of the sixteenth century, and is spoken of in a book on fencing as late as the first third of the eighteenth century. It usually consisted of a sweeping parry that closed, with a circular motion, all the lines of attack in as rapid succession as was possible. These parries were often given fantastic names by their inventors, who sold them, for goodly sums, to wealthy gentlemen who set a high value on a whole skin and probably bought them as eagerly as the patent-medicine crank bought Indian cure-alls thirty years ago. A parry frequently encountered

in fiction, and described as a circle of the hilt from the draw, ending in a thrust, and called " The Iron Girdle," does not seem at all incredible.

The *botta secreta* was capable of variation limited only by the imagination and inventive genius of the master who brought it forth. The term *botta,* as used by the early masters, was not restricted to mean a single motion of the arm, body, and leg, as the word *lunge* would be used to-day, but it embraced all the movements from the first withdrawal from the guardia to the driving home of the blade in the body of the adversary. One of these Italian *botta secreta* began with an *imbroccata* delivered on a pass of the left foot and aimed preferably at the left hip of an opponent. If the *imbroccata* were parried with the other's sword point down, low prime, the thruster stumbled, and passed forward with his right foot, bearing down hard on the other's sword and keeping it caught between his own and the ground. Then he recovered by throwing himself backwards, bringing his sword up and to the right, and passing the point across the other's face, tearing out both eyes and the bridge of the nose. After this charming little exchange of courtesies the disabled one could be finished off at the other's leisure, or left to find his way home as best he could.

Another, and probably the most famous attack that comes under this head, is the *Coup de Jarnac.*

The Sieur de Jarnac, finding himself obliged to meet the Lord of Chastaigneraie, a man who was considerably his superior, both in strength and skill at arms, in the trial by combat before King Henri the Second of France, in the year 1547, engaged an Italian, Captain Caizo by name, to prepare him for the coming ordeal. When the battle joined, after a few preliminary cuts and thrusts Jarnac feinted a *mandritto squalembrato,* to bring up his adversary's sword and shield, passed his point outside and behind the other's left knee and drew it back quickly. This brought the false edge of his blade into contact with the Lord of Chastaigneraie's lower thigh at the back, and completely hamstrung him. The unfortunate Chastaigneraie struggled bravely to regain his feet and continue the combat, but it was utterly impossible, and he deliberately bled to death rather than survive the disgrace of defeat. The chances are that Captain Caizo learned the trick from Marozzo or a master of his school of fence, as it was one of his favorites and fairly well known to the Italian masters of the period, but Jarnac's use of it before King Henri linked his name to the cut and it has been known ever since as the *Coup de Jarnac.*

The *botta secreta* was the master's most cherished possession, and he parted with it only under conditions of strictest secrecy, and for large sums of money. To this custom may perhaps be attributed

the comparatively late appearance of the lunge in the books of writers on the sword. Marozzo and his contemporaries deal more with the edge than with the point, so the chances are pretty good that they had no idea of the lunge, but Viggiani's book, printed about 1575, mentions an unmistakable lunge. He calls it *Punta Sopramano,* but he is careful not to go into too full a description of the working of it. From his hesitation about describing it, and from his refusal to allow the book to be published until after he had been dead for at least fifteen years, it seems fairly reasonable to suppose that Viggiani's pet *botta secreta* was a lunge, however primitive in form and execution it may have been. How many other masters of the middle of the sixteenth century knew the lunge in some early form, and taught it in a similar way, we shall never know; for until the writings of Giganti and Cappo Ferro were published in the early years of the seventeenth century, no one else was so indiscreet as to put down on paper the intimate details of this particular *botta secreta.* It is significant of the possibilities, however, that Saviolo, whose book [1595] makes no mention of a lunge in any form, is quoted by another writer as saying, "Me be an excellent man, me teach you how to *thrust two foot farther than any Englishman.*"

So much for the swordplay of the rapier-and-dagger days. It lived for nearly a hundred years, and

it was undoubtedly the most picturesque form of fighting that was ever applied to the single combat. By it Shakespeare's murderous Tybalt

> "Tilts
> With piercing steel at bold Mercutio's breast;
> Who, all as hot, turns deadly point to point,
> And, with a martial scorn, with one hand beats
> Cold death aside, and with the other sends
> It back to Tybalt, whose dexterity
> Retorts it."

Hamlet gives Laertes' a "most palpable hit," and all the Elizabethans from Essex to Drake lived, and died, by it. D'Artagnan, Athos, and the rest of Dumas' immortals ruffled it in the days of its prime, and seven thousand gallant Frenchmen fell to its deadly cadence in private duels during one king's reign of only eighteen years. For the long heavy rapier that they were acquainted with, Giganti and Cappo Ferro had devised as perfect a system of fence as was possible by the first quarter of the seventeenth century. They developed the lunge in a fairly mature form, considering the weight of the sword, and reduced passing, body displacement, the use of the left hand, and the single-time parry and riposte to as much of a science as these movements ever could become.

Speed of the sword approaching anything like modern work was still impossible, but these masters

made up for the lack of it, as far as they could, by teaching the above movements very thoroughly and in great variety. Much of the general lawlessness and youthful buoyancy of the age went into its swordplay. A time that enjoyed so well the bawdy buoyancy of the Elizabethan dramatists and poets, would naturally take kindly to the gripping, wrestling, dagger work, and general go as you please rough and tumble that was to give way to the more courtly and elegant deadliness of the next century.

One exception to the general advance of theory and practice must be made in the Spanish schools of play. The Spanish system of fence was founded by Jeronimo de Carranza, who wrote *Treating of the Philosophy of Arms and the Dexterous Mastery Thereof, as well as of Christian Attack and Defense,* about 1570 and whose system, bad though it was, dominated Spanish swordplay until after the close of the seventeenth century. The trouble with Carranza, and with Don Luis Pacheco de Narvaez, who followed faithfully in his footsteps during the early part of the seventeenth century, was their firm conviction that the principles of swordplay were dependent on the rules of mathematics and the theories of philosophy.

The Spanish play with the rapier was based on the idea of an imaginary circle with a diameter that slightly exceeded the combined length of the sword

and sword-arm of a man. Parallel lines tangent to the circumference of the circle, or the circumference itself, could be followed by the swordsmen indefinitely without ever changing their relative positions, but as soon as one of them stepped along any chord of the circle, he came closer to his opponent and within striking distance, because the diameter of a circle is its longest chord. The entire Spanish theory of measure or distance depended on the attacker's stepping along that chord of the imaginary circle which would place him in the position of greatest advantage, and from which a cut or a thrust would be most difficult to parry.

The position of the Spanish swordsman was peculiar to his school of play. He stood upright, with his feet not more than fifteen inches apart, knees straight but not stiff, arm and sword straight out toward his opponent's breast, wrist supple, body more singled than was usual in the Italian style, right foot pointed forward, left foot at right angles to it, heels in line, and the left hand, armed or unarmed, held near and in front of the left breast, for use in parrying.

The attacks were usually made as the attacker advanced along the proper chord of the circle with regular walking steps, or, in the language of fencing, passes. The attacks might be cuts right or left from the wrist or elbow, flicks with the back edge of the

blade, or thrusts delivered with a somewhat jerky, stabbing motion. The lunge was not a part of the teaching of any of the sixteenth- or seventeenth-century Spanish masters, and was not at all well developed by those of the eighteenth century.

Parrying was done by the usual methods of the period, crossing the line of the attack with a counter, timing, evasion of the body, and interposing the left hand.

Despite the patent worthlessness of a system of play based on such ridiculous and fantastic ideas, the Spaniards were considered dangerous opponents. To account for this, it may be advanced that practice with any weapon, however bad the system may be, tends to make a man familiar with it, and cool and methodical when faced with the necessity of using it.

About the middle of the seventeenth century, the change that had been gradually making itself felt in the previous decade or two began to take definite form. The French masters began to teach a new style of fence that was distinct from the Italian school. Besnard, a little before the middle of the century, and la Touche, about ten years later, describe most of the modern parries in their simpler forms, and advocate the double-time parry and riposte, more extensive and complicated feinting, riposting on the adversary's recovery, and saluting, all common characteristics of the modern schools.

The weapon that Besnard taught and wrote of was probably mostly the light transition rapier, but the flamberge was contemporary with him, and the early forms of the small-sword appeared at nearly the same time that his book was printed. The *colichemarde,* an arm even better adapted to the new system of play, was produced in the last quarter of the century.

Nothing remained for the masters of small-sword play to do after the first quarter of the eighteenth century but to sort out the really valuable features of their teachings from such fallacious practices as still remained from the earlier schools, perfect them, and reduce them to an easily teachable system. At the beginning of the eighteenth century the private arm or *épée de ville* worn by the gentle and noble classes was almost universally the *colichemarde* or some other form of the light small-sword. As an exception to this, it might be well to note that the Highland clans of Scotland clung to the claymore and target long after sword-and-buckler play was given up by the rest of Europe.

The small-swords and colichemardes of this period were light enough and sufficiently well balanced to perform any of the modern parries and attacks that would be safe to use in actual mortal combat. The French masters from the time of Besnard had taught their pupils to hold the sword with all the fingers on the grip and to direct the point with

the wrist, instead of slipping one or two fingers around the quillions and through the pas d'âne and using the arm alone after the Italian and Spanish fashions. Passing was still taught for some purposes and under special conditions. Angelo, the greatest of the eighteenth-century masters, illustrates the use of it in his book, the first edition of which was printed in London 1763. Opposition of the left hand in some cases, and disarmament by seizure, are also treated by him as contemporary actions. As far as actual fighting with the sword is concerned, a large part of Angelo's teaching would be safe to follow to-day. The changes and restrictions that have been made in épée and foil work since his day are mostly the results either of the changing conditions of the duel or of the development of foilplay as foilplay alone, with no thought of fighting, played with lighter foils and under rules like any other athletic game. The high degree of science that fencing has reached to-day might never have been attained if the failure of every delicately executed attack with its feints and deceptions had meant a punctured lung instead of a point for the opposition.

The small-sword, like the rapier, was always the side-arm of the gentleman. Its light, slender, and elegantly graceful deadliness matched the temperament of the gorgeous fops of the time of the later Louis and the first two Georges, as the " great brawl-

ing rapier " had matched the manners of the cutters and *raffinés* of the period of Goode Queen Bess and the French Henris.

The lower and middle classes everywhere, but especially in England, have always favored the broadsword and a cutting play. The average Englishman has always loved " downright blows," from the days of Elizabeth, when rapier play was called Italianated fight. Loud were the curses called down upon " foreign foiners and frog-pricking button-butchers," and many a sword-and-buckler man cried with Mercutio, " 'Tis not so wide as a church door, nor so deep as a well, but 'tis enough, I am sped—a cat, a rat, to scratch a man to death."

The nineteenth-century single-stick and back-sworded bouts, which were essentially broadsword play, were a popular feature of all the country fairs and were well suited to the English temperament.

Excluding sabre fencing as practised in duels on the continent, the use of the broadsword or straight sabre in real fighting has changed so little in theory and practice since the time of Shakespeare that a captain in the English army, who reprinted, in its original form, a sixteenth-century treatise of the broadsword, said in his preface, dated 1900, that a study of it would be of practical use to a modern army or navy officer who might need to use a sword.

CHAPTER IV

THE DUEL

The single combat of the middle ages, fought on foot with swords, was the knightly encounter in the lists, fought before the king, or his viceroy. It was conducted with the greatest pomp and ceremony. Armor was always worn, and except when the *estoc,* a special thrusting sword with a blade of quadrangular section, was used, the cut was the commonest form of attack. Wrestling was allowed, and the victor overcame his opponent by any means he chose. "The even break" is an old principle. The body of the defeated man, dead or alive, and his weapons became the property of the victor. Only in those combats for sport and knightly honor were restrictions enforced that greatly lessened the chances of one's being hurt. These trials of skill were in fact usually stopped after a predetermined number of blows had been exchanged, and the crown was awarded to the man who had made the most telling hits.

The trial by battle between Jarnac and Chastaigneraie, to which we referred in a previous paragraph, resulted in the closing of the lists by King Henri, who was so desolated by the fall of his favor-

ite that he vowed never to allow another trial by battle to take place in his kingdom. This vow he kept better than kings generally kept their vows, and the Jarnac affair was the last meeting that occurred in the *champ clos,* or lists, throughout the history of France.

After Henri's vow, gentlemen of France who had a mortal difference that they felt in need of settling by combat, sometimes took their quarrel to the domain of another king or duke who looked more kindly on such matters, but so much travel, in a day when journeys were slow and hazardous at best, seemed to many of them a useless waste of time and money. Thus there grew the habit of merely withdrawing to a near-by field, alone or accompanied by a few friends to see that all was fairly done. The gentlemen who settled their troubles in this way fought in their shirts, without armor except an occasional chain-shirt sub rosa. They used the long rapier and usually a left-hand auxiliary. This more casual style of combat was called the *duello a la mazza* and the usual challenge was " Will you walk in the field with me? " or as Mercutio shortened it " Tybalt, you rat-catcher, will you walk? "

In 1578 M. de Quelus, a favorite of the king of France, was given " the lie direct " by the Sieur de Dunes, favorite of the Duke of Guise. The occasion arose in the midst of mutual recrimination about a

lady, but no doubt the old quarrel between Guise and the throne helped inflame the pugnacious dispositions that were the vogue of the times. The final result of the quarrel was a meeting *a la mazza* at four o'clock the next Sunday morning, with two friends attending each of the principals. While the latter were engaging each other with all the verve and enthusiasm that went to make up their merry game, first one and then the other pair of seconds fell to fighting furiously among themselves. Of the six gentlemen of France who walked in the fields together that Sunday morning, two of the seconds were killed on the field, one died soon after the fight, and the fourth was painfully wounded and disfigured for life. Quelus was so badly wounded that he died shortly after the duel, in spite of all that the king's doctors could do for him. The Sieur de Dunes, who had been the cause of all the trouble, came from the field only slightly wounded in the arm, but, knowing that he had killed one of the king's favorites, and that he had been the cause of the deaths of two more, he wisely left the immediate vicinity and spent some time in traveling for his health through distant lands.

This duel started the custom of fighting among the seconds. From 1580 until the middle of the next century, one duel might easily account for five or six killed and wounded. The imperfect defensive ac-

tions taught by the masters of the period, and their concentration on attack with a preponderance of rough-and-tumble tactics, made these duels *a la mazza* most sanguinary battles.

In one case, two men met in the field with one second each, an unusually small number of participants for a duel of this type, and while the seconds were putting up a spirited fight that ended only with the death of one of them, one principal cut the other twice over the head with his rapier, and ran him through the body an equal number of times. The other decided that he was sadly outclassed at long range, so he threw away his rapier, shifted his dagger to his right hand, and rushed to close with his foe. Here it seems that he was more at home, for he threw his opponent to the ground, lay on him, and gave him some fourteen excellent stabs in a line from shoulder to belt buckle. The man underneath registered his disapproval of such ungracious conduct by beating in the back of the upper man's head with the pommel of his rapier and biting off nearly half his chin. According to at least one account, both gentlemen survived this little exchange of pleasantries, so a hardy constitution must have been as much a part of the *a la mazza* duellist's stock in trade as a knowledge of the sword.

Another custom of the *duello a la mazza* made imperative the choice of good swordsmen for seconds.

If a fighter in one of these encounters, which partook more of the nature of infantry engagements than that of duels in the usual sense of the word, dispatched or disabled his immediate opponent, he was, according to the rules of the game, free to help any other member of his party against that member's adversary.

The actual duel of D'Artagnan and the musketeers with the cardinal's guards differs from Dumas' account in several details. At the end of the fight, the last of the guards left on his feet was surrounded by all four of the musketeers and forced to give up his sword without being wounded at all, a most disgraceful defeat, according to the standards of the time.

During the whole of the *a la mazza* period, edicts of more or less severity had been in force against the practice, but with the king of France and the cardinal publicly trying to suppress duelling, and privately sending their agents to scour France for her choicest cutters and enlist them in their respective regiments of musketeers and guards, to turn them loose on one another in the streets of Paris, it is no great matter for wonder that the edicts were not taken with any undue seriousness by the gentry at large. Louis the Fourteenth, however, was a horse of another color; when he issued an edict or gave an order, it was apt to be enforced. During his reign it was almost as dangerous to the life of a gentleman

to win a duel as it had formerly been to lose one. On this account, seconds had to be dispensed with. If a gentleman strolling in the woods were attacked by another gentleman, he was only " defending his innocent life " if he replied in kind, and if one of them, by some mischance of fate, should happen to be killed, the survivor always turned out to be the one that had been attacked. Even if each of these gentlemen had known the precise time that the other would be in the field, it was almost impossible to prove it. If they had gone to the ground accompanied by seconds in the regular way, premeditation would have been easy to prove, and the duel doubly fatal, so the duel of the late seventeenth and early eighteenth centuries was the *rencontre,* or apparently accidental meeting.

In England the rencontre was never so necessary as it was in France, and even in France the evils that followed in its train in the way of concealed armor, stabbing in the back, hired assassins, etc., were found to be nearly as bad as the royal displeasure. In the early part of the eighteenth century, seconds began to return to the field, but they no longer engaged each other, contenting themselves with arranging all the details before and during the meeting, and seeing that all the formalities were observed. The use of the left hand was allowed all through the eighteenth century, as is shown by the coroners' reference to

the loss of fingers mentioned in an earlier paragraph.

In the nineteenth century, swords were no longer worn by the layman, and sword duels were fought with the *épée du combat* and the duelling sabre. The duel was now surrounded with great formality, seizure was no longer allowed, and any rough-and-tumble was looked upon as a bad breach of etiquette. In the twentieth century, the sword duel is non-existent in England and America, and is brought to a legal status where it is practised. Wherever duelling has been in vogue, it has cost nations heavily in loss of nobility and fighting men; France alone may lay at its door the deaths of nearly fifty thousand brave gentlemen in less than two hundred years of duelling.

"Hold your foil as if you had a little bird in your hand, firmly enough to prevent its escaping, yet not so firmly as to crush it."

LEFAUHTERE.

PART II

THE SCIENCE OF FENCING

THE FENCER'S SONG

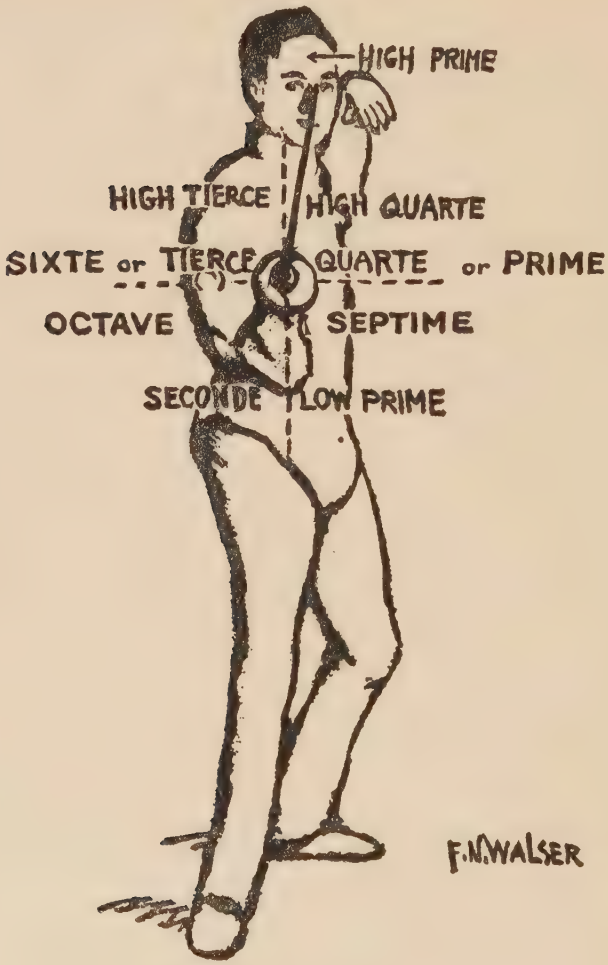
"Oh! there's never a joy by field or flood, that a strong man's heart can feel,
Like the supple wrist and the flashing eye,
And the stamping foot and the sudden cry,
And the ring of the glittering steel! *Hola! Touché!*

"When you choose your sword and measure your man for a bout on the boards alone,
And the thrill of the blood, as the good blades meet,
Runs down from your brain to your firm-set feet,
And the hour is all your own.

"When you watch for his tricks in carte or sixte, and feel where he parries hard,
When his thrust as swift as lightning flies,
And your keen riposte on his breast replies,
Straight home from a perfect guard! *Hola! Touché!*

"Oh! then doth a fencer's soul rejoice in his courteous lists of strife;
For whether the gods may guide his blade,
Or leave unblest each stroke as made,
He glows to the flame of life.

"For there's never a joy by field or flood, that a strong man's heart can feel,
Like the supple wrist and the flashing eye,
And the stamping foot and the sudden cry,
And the ring of the glittering steel! *Hola! Touché!*



LINES OF ATTACK

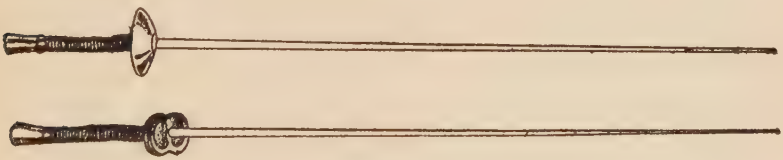
While the attack originates always from practically one point, it may be classified by the lines of parry in which the thrust is designed to become effective.

CHAPTER V

THE FOIL

THE foil, when well mounted, has always a slight curve in the handle. The blade is quadrangular and the thumb is so placed upon it that the foil point tends slightly downward from the hand toward the adversary's high quarte line. (See diagram of target.)

The detachable blade is the best, and, though the bell handle looks well, it is too heavy for women and it does not give the perfect wrist freedom nor allow for the best finger play, as does the figure-eight foil for beginners. The most popular blades are sizes four and five.



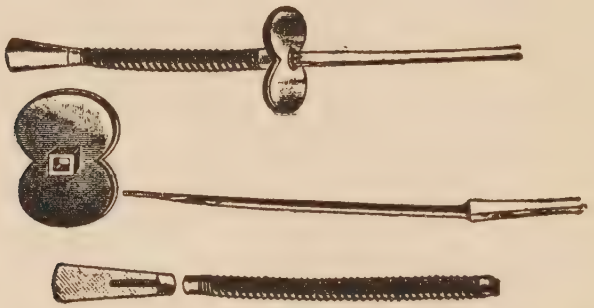
Above—Bell-guard foil.
Below—Figure-eight-guard foil.

The foil is composed of two principal parts, the blade and the handle. These are in turn named by sections.

The blade consists of the tongue, which passes

through the handle, the forte, which is the heavier and more rigid part, and the foible or light flexible section near the tip.

The handle is made up of the grip, the guard, which protects the hand, and the pommel, which holds the parts together and forms the extreme end of the handle.



The guard, grip, and pommel are easily assembled on the tongue as shown.

Blades vary in value according to their flexibility and make. A blade of too high a flexibility is not practical for teaching or for beginners, but for the trained fencer the light, flexible blade is a joy and inspiration. Most of the foils are now of standard length—about thirty-five inches from the guard or bell to the tip. The cost of a good foil is about three dollars-and-a-half to four dollars for the figure-eight type, and from about five dollars to six dollars for the bell type.

The center of balance should be just outside the guard.

There are many odd and fancy handles made, but simplicity is to be preferred. On the Cass wound foil, the handle is wound with a stiff cord in two colors, red and blue, with a heavy nickel or silver tip. There are small rubber tips made as a shield, but, as these have to be taped on to be safe, it is preferable to tape the tip of the foil solidly with adhesive tape. This method is safest, as the tape remains fixed for a long time, and there is no danger of its coming off during the assault. Should one wish to use the rubber tips, they may be purchased for ten cents apiece at any of the athletic goods stores specializing in fencing material.

An excellent preparation for fencing is to have some background of physical training, otherwise the tax upon the untrained muscles of the body is severe.

Fencing, once mastered, makes every other form of physical exercise easier of accomplishment, owing to the great variety of its movements and the great number of muscles brought into play. This rule seldom reacts the other way. A great many sportsmen and women, as well as professional athletes trained along particular lines, find that the positions of fencing painfully tax muscles that have not been previously aroused.

Fencing is a delicate, quick, responsive exercise,

and requires for its perfection a steady eye and quick, alert, muscular action and temperament. The feel of the foil becomes a second nature to the swordsman, and the entire body reacts to this call, making the fencing-bout one of the most scientific of sports and one of the most interesting to watch.

Now, as success in foil work depends entirely upon the thoroughness of the early training, it is necessary to impress upon the student the great importance of carefully watching every detail in his elementary work.

Fencing, unlike many other sports, is peculiar in its method of contact. Only two can fence together at one time, for notwithstanding that one often sees spectacular demonstrations of sword-play for theatrical effects, where several antagonists simultaneously attack the hero, these demonstrations have no value from a really scientific standpoint. Thus, in order to get the real feel of a fencing bout, it is necessary to have a partner. While this is important for the bout work, there is a long and interesting preparation before one reaches the point where the bout is the climax of the fencing drill. All famous fencing instructors agree that this preparation must bring out such qualities as precision, quickness, endurance, judgment, rhythm, and coördination.

Precision and quickness, characteristic of good physical development, are not possible without the

harmonious and supple execution of the different movements which comprise the art of fencing.

All good fencers, like all good masters of music, have been thoroughly and carefully drilled in the fundamentals. A fencer with a poor foot position immediately declares himself as poorly prepared, and the same applies to all the fencing positions. They must be exact in every detail, and the whole scheme so nicely perfected that the fencer gets the fencing spirit and conveys it to the observer. While the positions are unusual, they are easily mastered, and to take them with ease and grace is the mark of a well-trained fencer.

CHAPTER VI

FENCING POSITIONS

In order to have a uniform starting position, the student takes the position of carry.

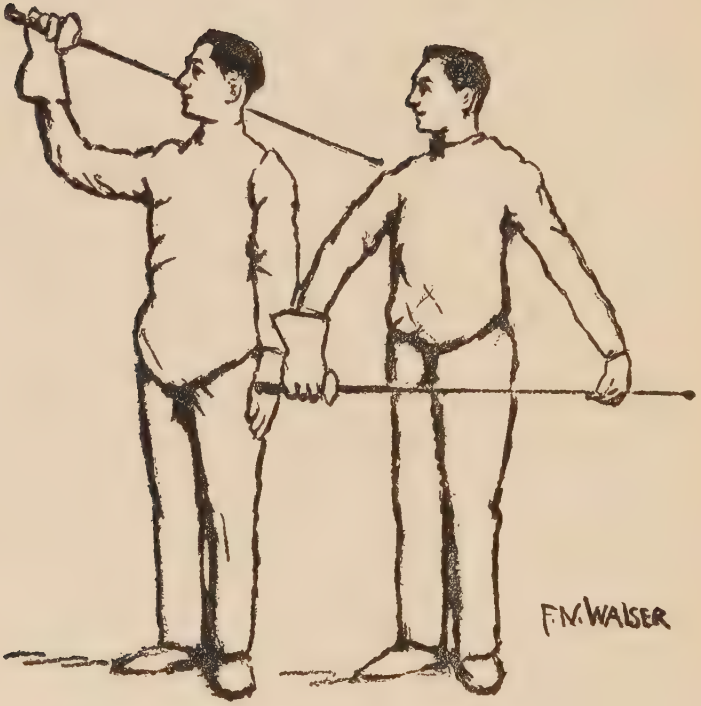
Carry

The carry is taken by bringing the feet to right angles, the body turned slightly to the right, chest up, weight well on the balls of the feet, and the foil held up close to the right shoulder and in the hand, with arm straight to right side, left hand close to left leg. The foil will readily be adjusted to the easiest position to hold it.

There are so many little details for the beginner to observe and understand that special emphasis is not advisable all at once. They should be taken slowly, and as each point is mastered, the next one will become easier. This prevents confusion and discouragement. The teacher should emphasize nothing for the first four or five lessons. The pupil should first acquire a good poise. From the position given above we begin our first regular fencing lesson.

[1] [2]

ASSUMING GUARD POSITION



[3] [4]

ASSUMING GUARD POSITION

Guard

To the trained fencer, the guard is an easy position and as comfortable as resting upon a chair. With arms bent, knees bent, and feet in correct position this attitude will become second nature, if taken by slow and easy stages.

The command of " One " is given with the word " Down." The order is, " Ready—down, one." This means that the foil is brought down to the floor but does not touch. It stops at about six inches from the floor. From the shoulder the arm and blade follow a straight line to the tip of the foil. The feet and the rest of the body must remain in the original position. (See position 1, on page 95.)

On the command " Two," the foil arm is brought to a similar position upward to the corresponding angle. The whole arm moves from the shoulder in making this second movement. The foil is now pointing diagonally upward with the same straight line maintained from shoulder to tip of foil as when the foil was in number-one position.

Having properly executed these movements, you are ready for the next position, but be careful that you have made these two movements perfectly. Beginners are again cautioned to get their details and technique perfectly, for upon this hinges one's entire success in fencing. Any one can take a foil and slash at some one else, but fencing is too scientific and

too fine a sport to be degraded by ignoring the fine points of its technique.

On the command of " Three," the foil is dropped back of the head, the elbow is bent, and the foil rests easily upon the thumb. The body position is not changed during these three movements. With the foil resting lightly upon the thumb, and the right arm bent back of head, you are ready for position four.

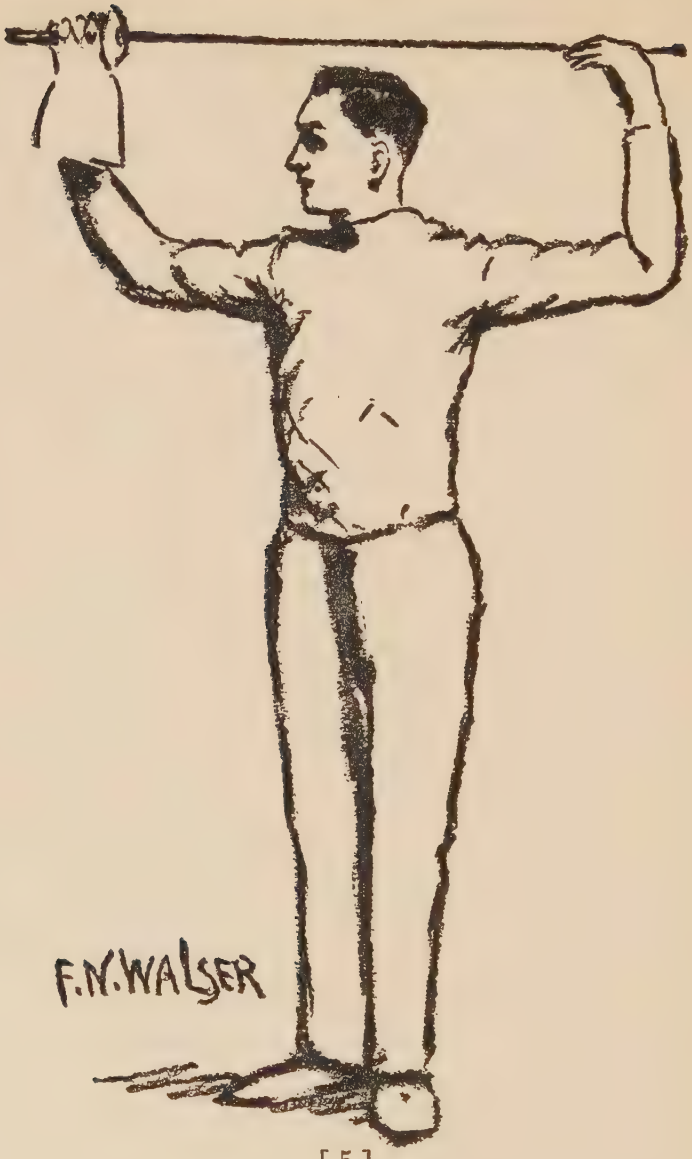
This is one of the hardest moves to get perfectly, and when you *do* get it perfectly, you have practically mastered your first difficult point in taking the guard position. On the order " Four," the foil is whipped quickly from back of head in a perfect half-circle to the front of body, where it is met by the back of left hand and rested against it with the fingers toward the pommel and straight forward from the palm knuckle joints: the foil is held across the body with the blade resting beneath the back of the extended fingers of the left hand.

From this point the rest of the body begins to participate in the action. The order of " Five " is given, and both hands are brought over the head with the foil held lightly between them. The command, " Six," follows, and the student bends the knees but continues to keep the feet at right angles with heels together, and now comes one of the most vital efforts in fencing, the knees are TURNED OUT. This

must positively be begun with the very first lesson, and is one that even trained athletes find hard to master. Once the action of turning the knees out becomes automatic as soon as the order " Six " is given, it will take the fencer through to complete execution of guard position, since on the seventh count the final guard position is assumed and the knees are in the correct position.

The guard position, completed on the count of seven, should feel perfectly comfortable. The left hand remains over the head with relaxed wrist, the right arm is bent slightly at the elbow and the hand holding the foil is turned in supination (palm up) at the height of the lower ribs. The right foot has been advanced to about one-and-a-half times the distance of the original step, and the body rests with the weight well balanced between the feet, but so free that the forward foot can be lifted with ease either for the call or for the lunge.

When the proper guard is assumed, the foil arm and hand occupy such a position in front of the body as to protect all vital parts of the body, and all parts of the adversary's body to be attacked are in the line of attack with the least possible change of position from the waist up. All the attacks above the hand are called the high lines, those below are called the low lines, and for each high or low attack there is a corresponding parry. The inside and outside at-

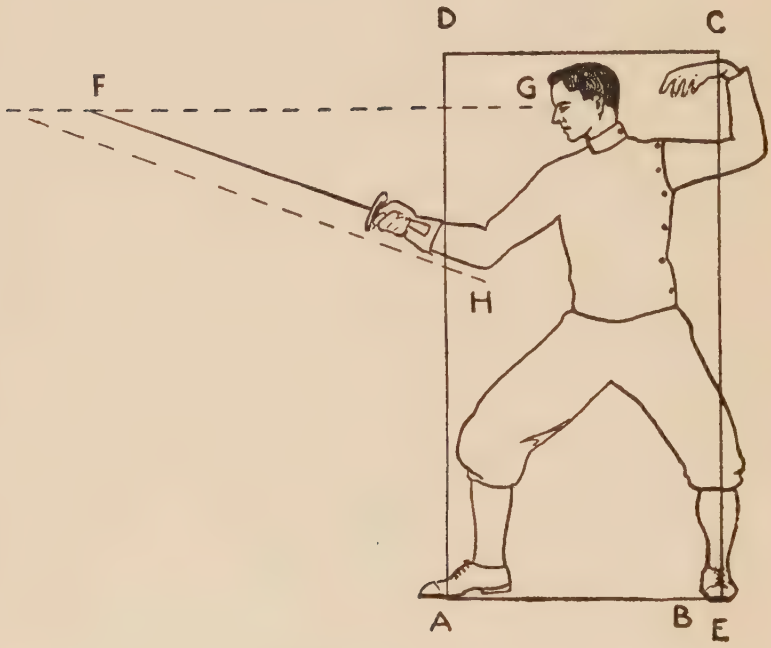


[5]

Assuming Guard Position

[6]

ASSUMING GUARD POSITION



[7]

GUARD POSITION

ABCD—Rectangle enclosing body on guard.
ABE—Right angle formed by axis of left foot and line to right foot.
ABC—Right angle formed by axis of left calf, and floor line.
DAB—Determining plane of axis of right calf.
FG—Showing tip of foil at eye level.
FH—Tip of foil, blade, and forearm lie in a straight line.

tacks are designated right and left, sixte (tierce) and quarte and are met by the corresponding parries.

Assuming that you have now accomplished the movements of coming to guard in seven counts, we are ready to observe just what the guard is, and why this guard has been recognized as the most convenient for the execution of assault work. This position is as old as fencing itself. Whatever else years of fencing have changed and improved to suit the spirit of each particular decade, there has never been an appreciable change in the guard position. It has always been realized that for quick action, such as is required in fencing, the bent knees, with the feet at right angles and so separated that the balance is well placed, can endure longer, and react to rapid agile movements better, than any other position. It is important to practise this position until it becomes a perfectly natural one. The way to find out if one is correctly placed in the guard position is to make the *call* or *appel*. We speak of it as the *call* because we are trying to express everything in the simplest terms.

After assuming the guard position in seven counts, we ask for the call. This is performed by stamping twice with the right foot. Observe that unless the entire body is kept in perfect poise one cannot give the call without losing his balance. Repeat the call over and over, for upon this call rests the perfect

guard. The perfect guard is the first victory in the study of fencing. There is perhaps no more graceful or prettier position than the fencing guard. The left hand is curved gracefully over the head with the hand relaxed from the wrist, the right arm is bent at the elbow, the foil is held in the right hand, making a direct line from the tip of the elbow to the tip of the foil, the fingers are turned a little in supination, and the knees in the previously described position, with the whole body resting easily, alert and graceful, like a lithe, graceful animal poised perfectly for action. It also may be one of the most awkward positions when not properly executed, and the guard at once shows the proficiency or deficiency of the fencer. Having mastered the coming on guard in seven counts, and the guard position, we are ready to take up the method of recovering from the guard in drill work.

Starting from the guard position, the command is given for two calls, and a third call combined with a salute and recovery by bringing the heels together and at right angles with the knees straightened. This brings us back to the first position, in preparation for the guard in seven counts.

In order to continue the drill for the perfect guard, we have evolved a system of reaching the guard through two more systems of counting,—three counts and one.

The on guard position in three counts is reached exactly as with seven counts, but we combine the last five movements, making it as follows: One—down, two—elevate, three—on guard; recovery is made by the two calls as before.

We come now to executing the guard in one count. From the command, "Down, one," is added, "On guard," and the foil is whipped through the air, and the guard is taken quickly and easily. The two calls are made at the command.

There is nothing else in fencing that teaches familiarity with the foil so quickly as this drill, and the freedom and ease with which one handles the foil are helpful in perfecting the assault-work. For class-work and for stage exhibition, this is important. These movements are included in the grand salute, and each one should be made with perfect control.

Having thoroughly mastered the lessons up to this point, several reviews are in order before going farther. Then we shall take up the next important division of the drill work.

As may be realized from analysis of the guard position, the feet and legs play a very important part in the development of fencing skill, and their strength and agility must be constantly developed.

Advance. From the position of guard we start to acquire a knowledge of the foot-work.

The advance is performed by stepping forward

with the right foot, about the distance of eight or ten inches upon a line from your own left heel toward the point of your adversary's left foot. The left foot must follow in such manner that the same relative position is kept as before the advance. In making the advance, care must be taken not to derange or change any part of the position of the body or arms from the perfect guard position. The feet move quickly forward, the right foot leading as described, the left foot following, but the body remains as perfectly balanced as before.

The command is as follows: "Ready for the advance, advance one, advance two, two calls, salute, carry." This, of course, brings the pupil back to starting position and gives further practice in the on guard and recover drill, and there can never be a too frequent recurrence of these highly important movements.

The retreat naturally follows the advance, as a corresponding figure. When you are fencing with an adversary, the length of the step in the advance and retreat depends upon the distance you are from your opponent. In the retreat the step must be reversed. Instead of starting forward with the right foot as in the advance, you are starting backward to regain your former position on the floor, and to do this you start with the left or backward foot, retreat one step, follow the left foot immediately with the

right, remembering, as in your former movements of advance, to keep the body perfectly poised.

The command for the retreat movements in class-work should be as follows: " Ready for the retreat, Retreat-one, retreat-two, two calls, salute, and carry." (See page 108.)

The next two movements for the feet, though seldom used for actual assault-work, are always included in the class-work and for practice to acquire poise. They are known as the leap and the *massard* (or pass).

From the guard position the massard forward is made by bringing the left foot in front of the right so that the feet are crossed. Resume your regular position quickly by replacing the right foot in front of the left again, thus bringing up to the original guard position. The massard back is the same but reversing the order of the foot-work, starting with the right foot which is placed behind the left, and the left foot regains the position.

The command for this movement is: " Ready for the massard, massard backward, one, two, massard forward, one, two." " One " is for the start of the left foot coming forward and " two " for the right foot, and vice versa going backward.

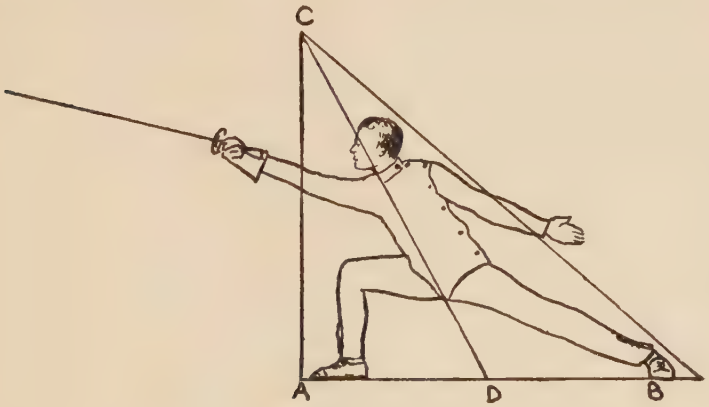
The leaps are very graceful when well done, and through them you gain lightness in foot-work. Keeping the position of the guard absolutely perfect, you

SALUTE

leap forward a short step, holding the feet in the same relative position all the time. The leap backward is executed the same way, only you jump backward instead of forward.

These three movements constitute all the footwork. They have been called by some teachers the six movements of the feet, but are really only three fundamental movements. The others are the same movements reversed. For school- and class-work they are very good practice, but in training the fencer for regular assault-work, the time is best employed by concentrating upon the retreat and advance.

Having mastered the guards, in seven counts, three counts, and one count, as well as the positions of the



THE LUNGE

ABC—Right triangle enclosing body on lunge.
CD—Line bisecting the apex angle, showing body angle.
BAC—Right angle showing perpendicular position of right calf.

feet, we are ready for the next important position—The Lunge.

THE LUNGE is the climax of all fencing movements and to this we will devote special attention and drill. The lunge is made in order to bring you near enough to reach your opponent easily. It may be so executed that you cover your own body, by throwing the hand high, and attack the opponent at the same time; but the speed of modern fencing favors a purely offensive lunge.

THE RECOVER. In recovering from the lunge, you must first get the sense of throwing the weight to the left foot. It is principally a matter of balance, for there is no apparent movement to recover from the left. The arm comes up over the head as in the guard position. The forward (right) foot comes to the bent-knee position of guard and to the same distance from the left foot as in the guard position. The right foot must always be so placed and the weight so distributed that it may be lifted easily and quickly to its relative positions without disturbing the poise of the upper part of the body. The lunge and the recover put a great strain upon the new student of fencing, and while the old fencers think little of a hundred consecutive lunges for practice, the beginner will find two or three lunges fatiguing. This is noticeable even with professional athletes who are highly proficient in other sports.

Take the lunge easily, and the recover likewise. Practise before a mirror, allowing plenty of rests. Lunge and recover daily, until you feel you are doing it without any sense of excessive strain upon any part of the body.

The commands for practising the lunge for class-work should be as follows: "Ready for the lunge—extend the foil arm—one; advance the right foot and throw the left hand downward—two; recover—three." The recover must be taught in the one count, because it must be entirely automatic. In the ability to recover quickly, lies the best chance for quick attack.

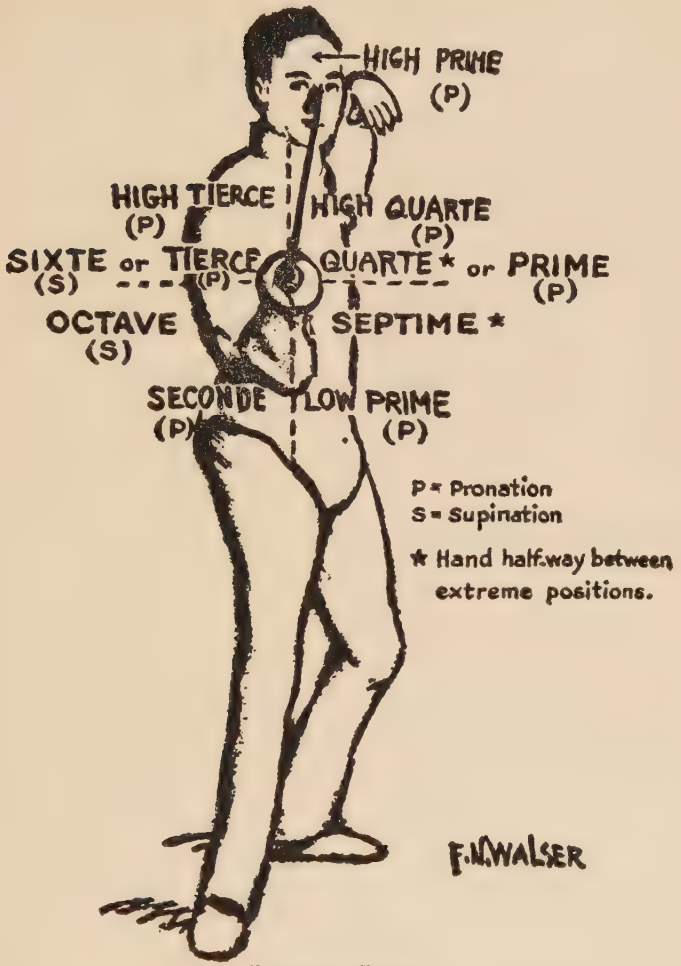
In order that one may get these most important fencing movements perfectly, let us take them in detail. Ready for the lunge—extend the arm shoulder high, keeping the guard-position of the body, then without the slightest jerk, straighten out the left leg and simultaneously carry forward the right foot as far as a comfortable balance permits. Lower the right hand a trifle with the foil pointing slightly downward along a line toward the point you intend to touch. The left arm is swung downward, with the fingers straight, to about six inches from the left leg. In making the lunge the right foot should be barely lifted from the floor and sent forward quickly and lightly to a point where it can most conveniently hold the weight during the lunge. The left leg must be

bent at the ankle, with foot firmly placed and kept at right angles. This is important to remember, because it is this correct left-foot position which facilitates the recover.

All the above movements must be executed correctly and simultaneously, and meanwhile the correct balance of the upper part of the body must be maintained. There is no finer accomplishment for the ambitious fencer than to be able to make a perfect lunge. A lunge with just the right length of step forward, the left foot firmly planted at a right angle to the left leg, the weight well balanced, with the right knee over the right instep, the right arm straight forward, the head erect, and the eyes alert. The whole aspect of the body is that of alertness and grace. The head is turned to focus the eyes upon the objective. Sureness of poise has proven many a fencer's greatest asset. The perfect guard and the perfect lunge once mastered, the young fencer has learned his first difficult positions, and he has made a good start toward the real work of gaining a thorough knowledge of fencing.

A Parry is a defensive movement accomplished by turning aside the adversary's blade. The parries naturally follow as the next logical step.

There are but eight fundamental parries. The numerous parries that will be encountered are all elaborations or combinations of these fundamentals.



LINES OF PARRY

NOTE: *Quinte*, in about the same area as septime, is made with the hand in pronation and the point of the blade higher than the guard. Quarte, sixte, septime, and octave are the principal foil parries.

We shall consider the torso as representing eight sections of a target. The body is protected by wearing the plastron, or fencing jacket, with the front slightly heavier than the rest of the garment. Over the heart is a small red heart-shaped patch sometimes attached to the plastron. This red heart may be treated as the center of the objective, and parries are figured accordingly. The eight parries each have a center, and are executed in positions of *prime, seconde, tierce, quarte, quinte, sixte, septime,* and *octave.*

The hand of the adversary also helps to divide the body. As the foil is held, it is normally in front of the center of the target. On the opponent's left is the line of quarte or prime, and to his right is the line of tierce or sixte. Below these are the lines of octave or seconde, and below quarte or prime are the lines of quinte or septime. The eight parries must be thoroughly mastered and, therefore, they require constant drill.

Fencing has a vocabulary all its own, and those who have not had the opportunity to study French or Italian, but have found this sport enjoyable and beneficial, should familiarize themselves with the European terms employed. This is an essential part of the practice. Ten minutes daily of hard fencing will keep one in excellent form.

In Roland's book, which is among the old editions,

the parries are called *parrades,* and prime and circle are regarded as sister parries with tierce and quarte.

In Captain Beermain's book, written over seventy-five years ago, the circle is called " demi-circle." Captain Blakeslee's more modern book, published about forty years ago, eliminates circle entirely but uses sixte, quinte, septime, octave, with seconde, tierce, and quarte. Professor Roland, in his very excellent book, substitutes septime for circle and demi-circle. All these terms are confusing to the beginner and may possibly be responsible for the comparatively limited number of fine fencers in America. The tedious detail of mastering the fencing vocabulary and its application has appeared to be a great handicap to the development of the art on this side of the Atlantic.

Rapidity and precision are acquired only by incessant drill, and are the fruits of long experience. If the young fencer could be made to realize this, and not be too eager to reach the assault-work, but take each elementary step slowly, mastering each movement thoroughly, there would be more really good fencers.

In class-work the drill should be thorough on each point, and pupils should practise faithfully between classes to permit a reasonable amount of progress to mark each class period. The elementary class-work, slow as it may seem, gives the pupil the fundamentals

as well as individual direction, but after the preliminary training has been completed, individual work with a master is an absolute necessity.

Classifying the parries, according to style, we have direct parry, circular parry, parry by opposition, or *tac,* and a contraction parry.

A Direct Parry turns aside the opponent's blade, but permits it to advance in the same general direction in which the attack was made.

The Circular Parry engages the opposite foil, and the point of the blade describes a complete circle about the point of contact near the guard. This is called *contre.*

Circular and direct parries are executed in either of two ways; namely, by opposition, or by tap.

Opposition is the turning aside of the opponent's blade without heaviness. The beat or parry by *tac,* is a detached rap, using a wrist movement to throw the opponent's blade aside. The opposition parry by beat or tac, must be developed by practising the wrist movement, and executed with the forte against the foible of the blade, with only the slightest reflex.

Contraction is the form of parry which diverts the attack from the line intended to another line.

As it is essential that the student should familiarize himself thoroughly with the names and positions of the parries, the drill on them should be very persistent. With their names first, then their positions,

PARRY IN QUARTE

PARRY IN TIERCE

firmly fixed in mind, the student may start upon their execution. The best way to teach the beginner to become familiar with the names and positions of the parries is to conduct the drill for them with the foil held in correct position, but with the legs straight instead of bent, and with the left hand behind the back instead of over the head. This position is less fatiguing than the guard, and one can keep at the parry drill for a considerably longer period.

It is not enough for the student to have a vague idea where all the parries are, he must know them so thoroughly that no matter how rapidly they are called, he executes them correctly. They must become automatic to him. They are not merely names or positions, they are instantaneous reactions to every move of the adversary. This is the only defense that permits a feeling of confidence. A defense involving a conscious use of the mechanically correct movement, indicates lack of skill. Spontaneous use of the proper parry is the result only of constant practice.

Never press the opponent's foil. A parry does not consist of pressing the foil, but rather of sharply tapping it as it approaches to make a touch, and defending yourself from the thrust indicated, being always ready to change your movement if there is the slightest indication of a deceive.

To parry *quarte* or *prime,* carry the foil and hand

PARRY IN OCTAVE

[N. B. The weight is too far forward in the above figure.]

PARRY IN SECONDE

PARRY IN SEPTIME

[N. B. The weight is too far forward in above figure.]

PARRY OF QUARTE PRECEDING REPRISE

to the left, never relaxing the grasp on the foil. The foil moves to the left, keeping forearm and foil in perfect line. In practising, carry the foil well to the left. As the hand moves, the foil goes with it, maintaining the alignment of the blade and arm. The hand is turned slightly toward the position known as pronation (palm down).

Tierce or *sixte* brings the hand and foil to the right. By this movement the opponent's blade is diverted from that side of the body. (See diagram.)

For *low quarte,* (*septime* or *quinte*) carry the hand and foil to the left and drop the point, so that the weak part of the opponent's foil encounters the strongest part of your blade. This parry is very much used in stage fencing.

Octave or *seconde,* with the hand in supination and pronation respectively, is the same movement commanding the opposite side. (See diagram on page 113).

With a view toward helping the beginner to familiarize himself quickly with the various positions, it is frequently found less confusing to employ the English cardinal numbers, 1, 2, 3, 4, 5, 6, 7, 8, instead of the continental terms, prime, seconde, tierce, quarte, quinte, sixte, septime, and octave. The important thing is to become so familiar with the eight parries that they are spontaneously executed in response to the attack. It is this instinctive and almost involun-

tary response that makes great fencers. Complete mastery of the fundamentals and constant practice of the correct movements will pave the way to the attainment of this degree of skill in fencing. When English numbers are used at the start, they should gradually be discarded in favor of the accepted nomenclature.

Let us imagine that we now have an opponent before us. The first requirement is to extend to that opponent the courtesy of the salute. The simple salute used by all fencers when approaching each other for a bout is made by raising the foil before the face, with the hand about six inches ahead of the chin, blade inclined to bring the point about six inches in advance of the vertical position; the point is then lowered to within five or six inches of the floor, with the hand in pronation (palm down); then raised to the original position and quickly lowered to guard position. The entire routine is executed smoothly but with alertness.

There is the grand salute for very formal occasions or exhibitions, which we will take up at the proper time. For the salute before a formal bout, the fencers take their positions on the mat, rank and age being given preference. The audience is saluted, the first salutes being directed toward the officials and guests of honor. After advancing to within the proper distance and saluting, the fencers don masks

and the assault is begun at a sign from the President.

Having saluted opponent or fencing partner, we now engage. The *engage* in fencing requires taking the position " on guard," out of the reach of your opponent but near enough to cross the foils, usually in quarte rather than sixte, though either is correct. The line of quarte is to the left of the blade; the line of sixte to the right. It is customary to engage immediately in quarte, though there are as many engagements as there are positions. To engage in sixte, the point of the foil is slipped under the opponent's blade (by a movement of the fingers only) and the blade brought up on the other side (the sixte side). This change of position is not a disengage, which is quite different, being used to demand attacking position, when it should be immediately followed by a lunge.

For the disengage, from the engagement of quarte, extend the arm, keeping the lines covered. To do this perfectly, the foil comes slightly inward toward the body. You are now on guard, perfectly poised, with the right arm extended covering the opponent, protecting yourself and ready to disengage by passing the point under and close to the opponent's blade. Use the fingers only for this move, recover a firm grip, bring up the blade on the opposite side, and lunge. This can be done from the quarte side to the

sixte, or vice versa. For either class or exhibition work this movement is easily demonstrated and always proves interesting. When the opponent holds his guard perfectly, the disengage demonstrates one of the important details of bout work.

There are two extreme positions in which the hand may be held, namely, pronation and supination. (See diagram, page 151). Between these extremes there is a range of one hundred and eighty degrees through which the hand may be turned. At the same time the blade may be held (in relation to the hand) in the following positions:

First—The point higher than the hand.
Second—The point at the height of the hand.
Third—The point lower than the hand.

The parries are variations of the above positions. As outlined earlier in this chapter they are eight in number and take the following names: Prime, seconde, tierce, quarte, quinte, sixte, septime, and octave. (Study the diagrams on pages 117 to 123.) The following description of each position serves to differentiate the parries in detail.

Prime—The forearm is held almost horizontally with the elbow to the right, the hand in pronation, about ten inches in front of the chin, and the wrist bent so that the foil points in the general direction of the adversary, the point of the blade lower than the hand.

SECONDE—The elbow is dropped to normal position of guard, the hand to the right, in pronation, the point lower than the hand.

TIERCE—The arm is in a position similar to that of seconde, but the point is now slightly higher than the hand.

QUARTE—The hand to the left, partly in supination, and slightly higher than the elbow, the point of the blade higher than the hand.

QUINTE—The hand to the left, nearly in pronation and lower than the elbow, the point of the blade higher than the hand.

SIXTE—The hand to the right, in supination and higher than the elbow, the point of the blade higher than the hand.

SEPTIME—The hand to the left, partly in supination, about the same height as the elbow, the point of the blade lower than the hand.

OCTAVE—The hand to the right, in supination, about level with the elbow, the point of the blade lower than the hand.

A RIPOSTE is a thrust delivered after the parry, without the lunge.

It is called "direct" when it is executed in the same line in which the parry is taken, "composed" if made otherwise, *du tac au tac,* or *à temps perdu,* depending upon whether it immediately follows the parry or not.

Having become thoroughly competent in handling the defense movements, (the parries are not a means of protection only, but also definite technical positions,) the next step to consider is the assault. There are certain fundamental postures in fencing, which determine the success of the bout. Reading affords helps, hints, and warnings, which have a permanent value, but the best way to acquire skill in fencing assault, is to assault. Application of theory depends upon exercise of individual physical and mental faculties.

Every bout is opened with dignified preliminaries, the attack is planned, and certain tactics adopted. Each fencer prepares to avoid surprise by coming on guard beyond reach of the opponent's blade.

The Amateur Fencer's League Book offers these suggestions:

" Take in the size of your opponent, his build, the distance between his feet in the attitude of guard, try at a glance his reach—his measure.

" The position of the opponent's hand, the extension of the arm, the inclination of the body forward or backward, the bending of the knees, will determine for you his relative vulnerability, and the facility and quickness with which he may execute his attacks.

" Discover as soon as possible if he depends upon his lunge, or relies upon his hand; or if he shows a preference for the simple or the composed attacks, combined or not with the advance. Determine if his system of defense is varied, strengthened by the use

of the contre-attaques, or if all his lines are equally well guarded, etc.

" After this preliminary reconnoitering, plan your line of action, and then direct your whole physical and moral energy to accomplish what you have conceived. You must not only know how to win, but you must have an unconquerable desire to win.

" The whole art consists in finding, then preparing and finally executing the proper thing; the work of the brain preceding and always directing that of the hand and the legs. It may be summed up in three words: knowledge, will, action.

" Do not employ exclusively those movements which are easiest and most familiar to you, but adapt your abilities, your physical and moral strength to those of your opponent. Try to conquer him through his weakness and defects and not through his good qualities; endeavor always to get him on your own ground.

" Is he tall? Is he to be feared on account of his lunge, and not because of his good hand? Disturb his preparations to attack, prevent his attacking, occupy him, menace him unceasingly by innumerable methods; by changes of engagement, beats, *absences de fer* advances, retreats, etc. Finally, and especially, hold him at a distance, so that he may be obliged, like yourself, to advance in order to attack. Seize all the opportunities to engage him within your touching distance, so that the difference in size will act only to his disadvantage.

" If on the contrary your opponent is short, having a poor lunge, but gifted with an excellent hand, avoid offering him the chances of a combat within short distance; try rather to keep him out of

distance and forestall him in his advances and preparations by the *coup d'arret* and *coups de temps*. Do not neglect, when the occasion offers, to touch him by the riposte, direct or *à temps perdu,* especially when he has over-extended his lunge in his attempt to touch.

" The gauging of distance is therefore of prime importance. Used intelligently, it may compensate for a lack of training and poor execution, or even physical inferiority.

" Is your opponent's play uncertain, soft and slow? Increase the decision, the precision, and the domination of your play, taking the precaution, however, to regulate your quickness by the moves of your adversary.

" If an opponent systematically avoids the contact of blade, use frequent *fausses attaques,* accompanied by the necessary offensive precautions, *attaques au fer, prises de fer,* etc.

" A well-planned offense is the only guarantee of success. It forestalls, counteracts, paralyzes the attack of the opponent, keeps all one's own faculties in action, and prevents the opponent from taking the initiative.

" Do not waste your strength, nor uselessly multiply your movements, without reason. Do not allow your opponent to work you, but baffle his combinations by keeping him busy, threatening him, confusing him incessantly, imposing upon him your own will instead of submitting to his.

" Make your attack simple, direct, or preceded by an *attaque au fer,* or *prise de fer,* and, as far as possible, at the moment when your opponent does not expect it. Attack as he prepares himself, retakes

the guard, advances, retreats, makes an *absence de fer,* an engagement, or a change of engagement, etc.

" Attack with decision, without over-extension, because when over extended and parried, you are at the mercy of your adversary. Do not try to reach the low line before you have made your opponent close the high line, by such means as a feint, *battement, pression,* etc. After an attack has been executed—whether or not a touch be made—recover the guard quickly, keeping the point well in line, ready for every contingency.

" The passive defensive, which allows the opponent the opportunity to creep up, to prepare himself and to advance close for the attack, is sure to fail.

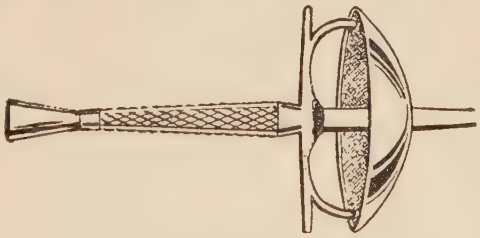
" Whatever may be the particular strategy adopted for a defense, it is important to make it as impenetrable as possible; therefore avoid useless movements and unconsidered parries and changes of line. Parry only the final movement of the attack. Vary your parries: Combine them with the *coup de temps,* the *coup d'arret,* and even with the tension, so as to diminish the activity and the boldness of your opponent's offensive action."

The left-handed fencer and the Italian fencer are two opponents to be handled with unusual caution. In meeting a left-handed fencer there are certain parries to avoid, such as the parries of quarte and of contre de quarte, which are, for him, the strongest and most effective. They are dangerous for the right-handed fencer because they take the burden where the fingers open, and may lead to a disarmament.

For the same reason, a left-handed fencer must avoid the parries of quarte of a right-handed fencer. The thought of avoiding the parry of quarte and the contre-quarte, which is common to both the right and the left-handed fencers opposed to each other, leads them to follow the parry of sixte or of contre-sixte with riposte by the disengagement, by the coup, or by some composed movement, and results in the frequent use of the *remise,* the riposte à temps perdu and riposte in the low lines.

Nervousness and impressionability has a damaging effect upon a fencer, where it is persistent. Watch for it carefully and increase its effect by ceaseless skirmishing without exposing yourself. The left-handed fencer and the Italian fencer have a definite tactic to meet.

The Italian fencer uses an entirely different foil. The Italian foil has its transverse bar within and across the bell guard. It is usually strapped to the hand so that it is held more firmly and permits parries of great power, which are generally combined with varied contre-attaques. The weapon, as well as its tactical use, seems, as far as the defensive is concerned, to



Italian Type Grip

give the advantage to the Italian fencer, who keeps the foil arm nearly straight when on guard. However, this circumstance restricts the choice of attack, and, to me, shows the weakness of the Italian system. Despite the above theory, the great Italian fencer, Nadi, has never given evidence of any weakness in the Italian system.

Before discussing the assault, let us again turn our attention to a few points mentioned briefly during the analysis of parries, at a previous point in this chapter.

The Bind. This consists in passing your point over your adversary's blade, your fort on his foible, and pressing it down and into the opposite low line.

The Beat is a quick, sharp blow of your blade upon that of your opponent, for the purpose of opening a way for your lunge, which immediately follows.

The Disengage is made from the line of the engagement into another line, by the shortest way. To disengage, pass the point into the desired line under the arm of the adversary, by extending the arm as far as possible and executing the lunge, all in one movement.

The disengage from the low line to the opposite low line is made by passing the point over the opponent's blade.

The Feint is meant to draw the opponent's blade into one line so that he can be touched in another.

The feint must be executed in such a manner that it compels a parry. It is followed, at the right moment, by a motion which causes the point to avoid the parry of the opponent. The timing of this last movement is obviously subordinate to that of the parry. When the attack involves a feint of disengagement, to deceive a direct parry, it is called "*une-deux*"; when it comprises two feints of disengagement, to deceive two direct parries, it is called "*une-deux-trois.*" When the attack employs a feint of disengagement to deceive a circular parry, it is called "*doublement.*"

Preparations for Attack

Classification of the accepted methods of attack should be a first consideration. We shall therefore carefully analyze the usual procedure.

Attacks on the blade (*Attaques au fer*).

Taking of the blade (*Prises de fer*).

The Glide (*Coulè*).

False attack (*Fausse-attaque*).

The attack may be helped and, to a certain extent, assured of success by certain preliminary movements, called preparations for attack. Some of these preparations act directly, with more or less force on the opponent's blade; first, to draw it into one line, thereby opening the other (*battement, pression*); secondly, to force it aside (*froissement*); thirdly, to

dominate it (*opposition, liement, enveloppement*). Hence the name *attaques au fer,* given to the first two methods, and the name *prises de fer,* given to the other. It should be said that it is also proper to include among the preparations for attack, the coulè and the fausse-attaque.

Attack on the Blade (*Attaque au fer*). The attacks on the blade are three in number, namely: the *battement,* the *pression,* and the *froissement.* The battement and the pression are executed usually with the point striking lightly on the point of the adversary's blade. The froissement is a prolonged pressure executed suddenly, with strength, at the same time making the blade glide along the blade of the adversary.

Taking of the Blade (*Prise de fer*). The prise de fer is an action on the opponent's blade, forcing it aside and dominating it. It is executed with the forte of the blade on the foible of the opponent's blade, and preferably when his arm is extended. To make the prise de fer successfully the following precautions are necessary:

To proportion the effort of the resistance, to avoid being carried outside of the line;

To develop the attack which follows, only after having completely executed the prise de fer.

When the opponent's blade is dominated up to the very end of the attack, that attack is called *attaque d'autorité*. The prise de fer may be followed by a composed attack, in which case the prise de fer becomes a very marked attaque au fer.

The prises de fer are made:

By opposition.
By liement.
By enveloppement.

The prise de fer, by opposition, is a progressive opposition in the line of the engagement, or following the engagement and prolonged up to the attack.

The prise de fer, by liement, brings the blade of the opponent from the high line into the low line and vice versa. When, after having made the foregoing movement, the blade is left on the side where it was before, the prise de fer is called *croisé*. The croisé is used principally in conjunction with a riposte.

The enveloppement brings the opponent's blade back into the line where it was first found, both points describing a complete circle. It is often advantageous to precede the attaque au fer and the prise de fer by the engagement, a double engagement, etc., in order to strengthen their effect or to facilitate their execution.

The Glide (*Coulé*) is a preparation of attack made by gliding the blade—point in line—along the

opponent's blade, by the simple extension of the arm.

The False-Attack (*Fausse-attaque*) is a simple or composed attack, vigorous, but not completely developed. Its object is to disconcert the adversary, to discover his plans and his favorite parries; to baffle the former and to deceive the latter, as the case may be. If made with the idea of drawing the parry and riposte of the adversary, thus giving the opportunity for the counter riposte, the *remise,* or the *reprise,* then the false-attack should be less pronounced, so that you will be in a position to take instant advantage of the movement of the adversary.

The *coup de temps* is an attack so timed as to touch the opponent at the moment when his attack is launched.

The *coup d'arrêt* (stop-thrust) is an attack timed to touch the opponent in the course of his attack. Like the time thrust, it is made by extending the arm. This movement is usually accompanied by an escape made by bringing the heels together, thus carrying the body out of the opponent's range. The escape may also be executed by dropping on one knee, or, as in the Italian stop-thrust, by straightening the left leg and sliding it backward, and assuming the lunge position. The use of these movements is, for the most part, peculiar to the *épée.*

REDOUBLEMENT—REPRISE—REMISE—CONTRE-TEMPS

THE REDOUBLEMENT is the act of making a second attack, immediately after the first, whether in the same line or not. Its object is to profit by the shock produced by the first attack on an adversary who has parried without riposting or has avoided the touch by retreating. In the first case, the second attack is preceded by the retaking of the guard with a backward move; in the second case, it is preceded by retaking of the guard with a forward motion.

THE REPRISE D'ATTAQUE is an offensive action which is executed on the lunge, without retaking the guard, after having first found the opponent's blade by a parry.

THE REMISE is similar to the reprise except that no attempt is made to find the opponent's blade after the primary attack. This is not an advisable procedure, since it leaves the aggressor open to the opponent's riposte.

THE CONTRE-TEMPS consists in provoking the coup de temps, in order that one may act on the opponent's blade, and afterwards making an attack. In some cases this is done by dominating the blade of the opponent.

The following list is the group of movements as given in detail:

COMPOSED ATTACK

PREPARATIONS FOR ATTACK

Attacks on the Blade (*Attaques au fer*).

(a) Beat (*Battement*).
Pressure (*Pression*).
(*Froissement*).

Taking of the Blade (*Prises de fer*) by:

(b) Opposition.
The bind (*Liement*).
Enveloppement.

(c) The Glide (*Coulé*).

(d) False-attack (*Fausse-attaque*).

Counter-Attacks.
Time thrust (*Coup de temps*).
Stop-thrust (*Coup de'arret*).
Tension.
Varieties of Attack.
Redoublement.
Reprise.
Remise.
Contre-temps.

These might well be memorized. They are recognized as the established form for the offensive in fencing and have been established by the Amateur Fencer's League of America. The same outline is also found in the small booklet entitled *Règlement D'Escrime* and issued under the approval of the Ministre de la Guerre, at Paris, France, and published by Charles Savauzelle & Co., 124 Blv. St. Ger-

main. To practise them, it is best that one should think of their significance, taking each move separately.

A Simple Attack is an offensive action which requires the complete extension of the arm and the forward movement of the body, called the developpement. The attack may be simple or composed. There are three simple attacks; the *coup droit* (straight thrust), the *degagement* (the disengage) and the *coup* (cut-over). The coup droit is made in the line of the engagement left open by the adversary. Degagement is made from the line of the engagement into another line in the shortest way.

The Coup is made from the high line into the opposite high line by passing over the opponent's point; to make a coup: Pass the blade over the adversary's point, making this action with the thumb and the first finger, relaxing the other fingers, and bending the elbow and wrist slightly; then lowering the blade in the desired line by contracting all the fingers, at the same time extending the arm—executing the lunge. The whole of this is to be done in one movement.

Touches count on the entire surface of the torso, from the neck to the groins, exclusive of the arms. Touches on the arm or head are credited only when these parts are interposed for the purpose of shielding the body instead of parrying with the weapon.

All touches made on any part of the body (legs, arms, hands, head included) outside of the limits above described, stop the phrase, and consequently nullify the riposte and counter-riposte which may follow.

CHAPTER VII

CLASS-WORK

CLASS lessons usually require three-quarters of an hour to inspire the pupil to persevere and reach a point where he possesses something tangible in fencing. The work must be made interesting *from the start.* Many times when students enter a class filled with enthusiasm, after having seen fencing upon the stage or elsewhere, where the results of long training have been demonstrated, they become disheartened after the first lesson. The details seem so complex, and there are so many strange terms, that the pupil suffers an unpleasant reaction. In the Normal Schools of Physical Education, in many dramatic schools, in the Y. M. C. A. and the Y. W. C. A., or even in colleges where fencing has been a feature, comparatively few good fencers have been developed. The teacher should progress slowly in developing his fencers, and, as the class opens, drill should, from the start, be suggestive of making of each student a finished fencer.

NOTE: The instructor must use his own best judgment as to the rate of progress, according to the size and ability of the class.

FIRST TERM

First Lesson. This should be entirely devoted to explaining something of the vocabulary of fencing, the structure of the foil, the manner of placing it in the hand, and discussing the position of carry, emphasizing poise.

Second Lesson. The class may march in by fours if large, otherwise by twos, approaching from opposite sides of the floor, joining in the center, with foil thrown back across the shoulder, and with left arm extended shoulder high. This gives the proper distance between pupils as they mark time while all get in position, when arms are dropped. If the class is small, the pupils should be requested to take the floor at an easy distance apart, allowing for swing of foil. Class-work must progress more slowly than private work, but by bringing the best workers gradually forward, and changing their positions as others improve, it is possible to maintain a high standard for each individual in the class.

From the position of carry, the class may proceed to the counts which lead up to the guard position.

The first four positions of the " On Guard " will comprise the second lesson. The swing from three to four is hard to get and, unless perfected in the early drill, will always show imperfections.

THIRD LESSON. Now the pupils are prepared either to march promptly on the floor, or to take their positions for the lesson easily and quickly. Standing in the position of carry, they should review the previous lesson, with the instructor correcting every poor position, but not emphasizing it too strongly. It must be remembered that the subject is new and complicated. Many of the early defects will correct themselves as the pupils progress.

The class swings to the position of four, blade across the front of the body and beneath the back of the left hand, (see diagram page 96) assuming the posture with which the previous lesson ended.

The next three counts, five (overhead), six (bend knees apart), seven (extend foil and advance right foot), bring the class to the guard. This involves considerable personal attention to each pupil, to get the position of guard correctly, and the time allowed for the lesson seems hardly adequate to complete this important phase of the training.

FOURTH LESSON. Review. Increase the time in giving the seven counts. Continue the drill until the class can take the seven counts with every movement perfectly executed, making each count swiftly, without cutting the swings. This lesson should easily carry the class to the guard in three counts, and then in one count. If the seven counts have been thor-

oughly mastered, it will be possible to cut them to the three, and one, so that each student gets the guard in one count, with a full, graceful swing.

Fifth Lesson. Thoroughly review everything previously given. The teacher should spend the whole period upon this review, watching each student's guard position, seeing that the weight is properly placed, the left hand relaxed at the wrist, and at just the right curve over the head, the right hand holding the foil correctly, the elbow correctly placed, the fingers up, the point properly aimed, and the knees turned out. Until now we have avoided too close adherence to precision of form, lest the student lose courage. Now the instructor should begin to insist that every one of these details shall be strictly observed.

Sixth Lesson. From here on, the guard is taken in one count, since the student is now confronting the actual work of fencing. We give no further attention to the elementary work of coming to the guard. The guard position having been taken and carefully inspected, the two calls are demonstrated. [Stamping twice with the right foot.] Explain the reason for them, show how they are made, and call one pupil to come forward for demonstration.

Perfect the calls, seeing that no part of the body

moves in taking them, and that the right shoulder does not slump.

After the two calls, take the salute to position. The command for this is "Two Calls, Salute and Carry." Drill the class in this routine, correcting individually each faulty position. Coming on guard, the two calls, the salute and carry, complete this lesson.

Seventh Lesson. *The Lunge.* Review the previous lesson once. Call a rest and explain and demonstrate the lunge. As the student takes each command for the lunge, explain the lifting of the right foot slightly from the floor and advancing it forward as far as possible with ease, the placing of the weight, while the left hand is coming down. Show how the left foot must be solidly on the floor and bent at the ankle, with the leg straight. All these details must be carefully explained in this lesson.

After the class has grasped all the points, give the command for the lunge and recovery to guard position, and from guard position to the two calls, salute and carry. It is during this lesson, devoted to the lunge, that the students feel the first strain. This movement must be taken slowly. Allow sufficient rest, but be sure that the proper execution of the lunge is thoroughly learned. It should not be necessary to repeat it in detail, but to move easily forward,

knowing that each lesson has been completely absorbed and, if practised, will result in developing a quick, graceful, easy lunge.

Eighth Lesson. Review the lunge, making such corrections as seem necessary. Bring the class to guard in one count, lunge, recover, the calls, and to position of carry. Select a demonstrator and prepare for the drill on the movement of the feet.

The first movement to be taken up is the advance. Show how the advance must be taken, why, and its effects. Do not undertake the retreat until the advance is perfected. Have the pupils walk back to their original floor position. Warn the pupils about keeping the body in the correct position, and when this is clearly understood, teach them to retreat after the next advance. They will probably discover that the easiest way to retreat is to start backward with the left foot and follow with the right. The retreat may be dealt with in the same way that the advance was explained and demonstrated, with the result that you have been able to cover these two important foot-movements in this lesson.

Ninth Lesson. After bringing the class to guard, review the advance and retreat. To the advance add the lunge. The command is "Advance—lunge." Bring the class to position by the two calls, and add here the salute, before the carry. The two calls are

given, one more tap bringing the foot to salute at the same time, then to carry.

You now demonstrate the *massard* (called by some old masters, *full pass*). The massard must be shown in detail. First, bring the left foot in front of the right, prove that the next logical movement must be to untangle the feet, and advance at the same time, bringing the right foot forward. Execute only the massard forward with the lunge, and use the retreat to get back. Then advance and demonstrate the massard backward. Having done this, call for the advance, a massard backward, a lunge, recover, to guard, the two calls, salute, and carry. Repeat this until the massard foot work is as easily done as the advance and retreat, combining them with the lunge, recover, and carry positions, calling for complex combinations of guard, the lunge, the retreats, the advances, and the massards, until the class can execute each command without an error.

Tenth Lesson. After calling for the guard position, review the massards, forward and backward. The leap is the next foot movement to be demonstrated. Select your best and lightest pupil. When the leap is done badly or heavily it will probably make the others laugh, and although it supplies a jolly few minutes, it distracts the class from the matter in hand.

The leap must be quick, light, and graceful. The whole body lifts from the floor, springing backward or forward. Caution the class about keeping the perfect guard position. Add this to your advance, retreat, and massard, and conduct a drill in the progressive moves, incorporating the lunge after each foot movement, or as your judgment suggests. Alternate the foot movements, so that the class must be constantly alert to follow the commands. Finish the lesson by calling the guard in the seven counts, the three counts, the one count, the calls, the salute, the lunge, and the three movements of the feet. [Six, if one counts the same movement forward and backward.]

This lesson completes the first quarter in the course of forty lessons. We consider that forty lessons, properly taught, will make a good foundation. This amount of training will give the student a tangible hold upon all the fundamentals, and further technique must be developed by constant practice, and by improving the assault through private lessons with good masters or by fencing with friends, who not only have as good a knowledge of the details, but also have skill and ingenuity in using them. The high tension of fencing, the spontaneity of the assault, comes only after absolute assurance has been acquired. One should be thoroughly versed in all the activities of the ground work.

SECOND TERM

FIRST LESSON. Call for the guard. Demonstrate the parries sixte[1] (tierce) and quarte, explaining pronation and supination. Call for the guard, and

PRONATION
(Palm down)

SUPINATION
(Palm up)

lunge, recover, and then a quarte or tierce lunge. Call for the foot work and parries of tierce and quarte, and a rest. Show how the jacket is divided, using the blackboard and explaining what lines are covered by these two parries. Demonstrate by engaging with one of the pupils. Show the quarte lunge and its parry by having the student lunge and parry with the instructor. Work these two parries until they are firmly fixed in each student's mind. The octave and quarte are very easily impressed upon the student, as they are simple when they have the positions of quarte and sixte well fixed. The dropping of the point, to consummate these two parries, must be watched to see that it is not dropped too low, and the hand turned at just the right angle to the left and right.

[1] The old parry of *tierce* has in later years been superseded by the *sixte*, in which the hand is supination, instead of pronation as in tierce.

Second Lesson (Second Term). Review sixte, quarte, low and high, and combine them with the lunges and foot work. During rest periods explain the meaning of seconde and low prime, repeating the former instructions on pronation, as these two parries require the positive pronation position of the hand. Review the drill on sixte, quarte, low and high, adding the two new parries, and combine them with the lunges and guard, as, "Guard in one count, two calls, lunge, recover, and parry seconde; two calls, salute, and carry." Apply this suggestion as a foundation for other combinations you might wish to use, and complete the lesson by following up this drill.

Third Lesson (Second Term). Review seconde and low prime, after the guard and lunge. Demonstrate the high prime parry by selecting a pupil, having a lunge made in a line about the chest, and showing the high prime parry to defend this attack. Explain something of the antiquity of this parry and the fact that it is not used by to-day's fencers. Drill on all the parries, including the one given in this lesson, and start combining them with foot-movements and lunges.

Fourth Lesson (Second Term). Start the class with a complete review of parries. When the drill has fully demonstrated to all the pupils that they

must not only thoroughly comprehend each parry and know how to take it quickly, but must keep their minds alert, commence the parries, with the lunge and foot-movements, varying them as many ways as possible and increasing the time allowed for each figure, until there is absolutely no doubt left about the position of each parry. Impress upon the class the necessity of perfect technique.

Select a student for demonstration and have the class in position to observe carefully. Call for the lunge and engage with the student. After explaining what the engage is, how to take it and just how carefully the foil should engage (*lightly* and without the slightest pressure), and at about what line the foils are crossed (usually about ten inches from the tips), prepare to demonstrate the disengage. Demonstrate and explain this thoroughly. After doing so, arrange the class in parallel lines and designate the lines as group one and group two. Here it would be well to explain the fingering, as a disengage is mostly accomplished by the fingers and wrist movements. Have them engage in quarte, group one extend, and group two prepare to make a simple sixte parry. Drill this until it has been thoroughly absorbed by every pupil.

Fifth Lesson (Second Term). Repeat the disengage drill for one-half of the lesson period.

Arrange your demonstrator, as in the disengage drill, and explain and demonstrate the cut-over. At every lesson, correct any defect of position; keep at this continually. Include an explanation of the opposition, telling why it is so-called and its effects. Make the cut-over slowly, as a slow-motion picture would show it, every movement with the exact shading, so that the class sees exactly how it is done and each student imagines himself doing it as perfectly as it is being demonstrated. Increase the speed until the blade is whipped down at the opposite side of the opponent's weapon as rapidly as it should be in an assault. Have the student demonstrating it try it first slowly and then more quickly, and at length arrange the class as in previous lesson, and drill on this movement.

Sixth Lesson (Second Term). Review the last two lessons, starting the class in two lines. Watch carefully, because, unless every one is masked, there is danger of some one getting hurt.

The cut-over should not be included where the students are members of theatrical schools, where all their work is intended to perfect their stage training. It is too dangerous, and is not practical for their particular line of work. For this kind of class, concentrate on the disengage.

After the review drill, take up the *riposte,* explain-

ing the action thoroughly. Review a little of its history and its use by different masters. Give your own opinion of it, and your method of using it, with advice and suggestion. Arrange a demonstrator and engage quarte, using the previously mentioned method of slow movement. Have the demonstrator attack in simple quarte and explain and demonstrate the riposte. Explain how it may be a strategic attack, when timed correctly, and increase the speed until the riposte lands as it should.

Seventh Lesson (Second Term). Review carefully the riposte, using different engages. Conduct the drill slowly, with careful attention to each detail. Then call for adjustment of masks and accelerate the action, alternating so that every pupil makes a riposte on both quarte and sixte engagements.

Have the masks removed and arrange for demonstration and explanation of a feint extension to sixte from quarte, followed by a disengagement and lunge. (The "one-two.")

Take one movement at a time, explain, demonstrate, outline their history and origin, and tell when and how they are best used, applying your practical knowledge to the demonstration. Having done this, see that the class works long enough to feel some assurance. Take up the bind and explain its use, practicability, and advantages, its disuse among cer-

tain fencers, its spectacular advantage for stage work, and such details as may be to the advantage of the student.

Eighth Lesson (Second Term). Review with masks all previous lessons, so that each pupil parries, makes a riposte, does the bind, and shows that he knows all the movements involved and the delicate distinctions of each.

Take up the time thrust and the beat in detail, showing the beat from each line. Explain how much skill a time thrust requires, how judgment plays an important part in its success, and illustrate some important time thrusts which have been made by famous fencers. (These are dangerous for stage work.)

Ninth Lesson (Second Term). This lesson should be devoted entirely to the different disarms. Arrange your demonstration to show the various kinds, the seconde, the tierce, and quarte, and the disarm which follows the beat. Explain where they may be used to advantage for spectacular fencing. Illustrate why the disarms are not popular now, what the feeling is toward them among present-day fencers, etc. The instructor may work this out by arranging the fencers in pairs, (but out of line), and have them apply the principles shown by the demonstration. To save confusion, allow the fencers a

schedule, for example; a lunge quarte, parry, riposte, and a disarm on beat; and continue this until all the disarms have been done.

TENTH LESSON (Second Term). Complete review of second term work. Let it be kept in mind that the instructor must watch for defects all through the course, never losing sight of the fact that perfection in detail produces the best fencers.

THIRD TERM

FIRST LESSON. All instruction during this term requires the class in parallel lines with masks on. The pupils take these positions and adjust masks as soon as they come on the floor. Bands marked "1" or "2," according to group, may be strapped on the left arms. Fencing jackets are required and the class is down to the real grind of getting a knowledge of fencing. At least a few of them will become really expert fencers. This, of course, depends upon the individuals and the method employed in pursuing their object to a finish. Success in fencing is as coy as success in any other pursuit, and it depends upon how persistently one seizes the opportunities for fencing with experts. Even the instructor of fencing will become careless on assault-work unless he improves his fencing by engaging in bouts with those who are masters of assault.

Take up the counters of tierce and sixte, using simple parries. Demonstrate, advise, and explain in class, alternating groups 1 and 2 during this drill. Show how the wrist works in the counters, make counter parries, simple counter lunges, parried on the same line by simple parries, reverse and change the orders, until every member of the class executes perfect counters. In the demonstration show the large semicircle around the foil, near the pommel, and reduce it until it is the smallest semicircle the counter will allow and get across. Use the same method with the class: "Large semicircle, first all together, next group one, then group two." Execute a slow deliberate parry and speed up.

Second Lesson (Third Term). Take up the doubles, in tierce and in quarte. Get these down so fine and drill on the double so thoroughly, impressing the importance of the light and flexible wrist, that each pupil gets the idea of it firmly fixed in his mind.

Third Lesson (Third Term). Review the doubles. Take up the low lines, and demonstrate the lunge in low prime, the low prime parry, and the cut-over. Arrange the figures after the class has practised the demonstration, and have all work in unison, engaging with an imaginary partner. On the low lunge, recover to parry low and the cut-over. You

can then add the simple parry of quarte as they take the line position. The order would be: " One, beat, lunge, low prime—two, parry low prime, cut-over, lunge, quarte,—two, parry quarte."

Fourth Lesson (Third Term). Review the previous lesson. Take up the protection of the lowest right line, and the attack. Arrange the engagement of all foils in sixte by applying the disengage from quarte. Demonstrate the feint sixte, counter-quarte, and counter and lunge in seconde and parry seconde. Work this carefully and slowly, until every one has made the attacking movements, imagining a partner. Then line up, alternating as usual until every one does both figures. This is a famous stage parry and can be made brilliant, because it will work out so that the simple seconde parry will become a great master-stroke in the stage duel.

Fifth Lesson (Third Term). We have kept the septime and octave continuation of parry and attack until now, because, strange as it may seem, they are two of the hardest parries. In these parries, it is necessary to have the point nicely in low, while the hand practically keeps the regular position, but the foil is prepared to resist the attack with the strong part of its blade against the weaker part of the attacking blade. Some fencers feel that the wrist

is weakened by this obligation of dropping the foil, and, also, that they are too open to a high-line attack, whereas if they swing to seconde or prime, they cover as well, and are better able to attack. In explaining this to the class, drill on the lunge in octave and septime, and the simple octave (low tierce) and septime (quarte) parries. The slight turning of the hand should be mentioned here and the drill faithfully followed, until the low parries in these lines are consummated with just the right degree of slant to the hand and foil.

Sixth Lesson (Third Term). Review the previous lesson. Demonstrate a cut-over and lunge in sixte, a counter and parry quarte, a disengage, and parry counter quarte. Explain by this that the foil is kept in quarte, presumably for the difficult purpose of attacking in low.

The drill on the foregoing moves is as follows: cut-over, hold it, group two watches, prepares for defense; group two lunges, group one counters parry quarte. This brings the groups back to the quarte engage, as they started. Drill on this, so that each line of students does the combination so quickly and perfectly that it becomes automatic. Give them a short period to work it out among themselves. Watch the form and accelerate the speed, drill on the cut-over and lunge, combining so rapidly that there is no

pause, and the parry follows instantaneously. The disengage is done so rapidly that the eye follows it with difficulty, and the parry and counter parry has back of it a decision to follow on a low lunge, but the drill stops at the last parry.

By this time the pupils have had their imagination developed, and conceive the possible situations with all the characteristic analysis of finished fencers. The lessons go over with a snap, because the details have been mastered by constant repetition.

Seventh Lesson (Third Term). Demonstrate the ripostes and take the doubling on both sides. Arrange so that group two lunges tierce by counter, and group one counters at the same time. This makes the full circle or double. Drill this so thoroughly that group two gets some touches, no matter how skillfully group one doubles and reverses. Get the class down to the smallest possible circles on the doubles. Change so that the doubles are on the right (all tierce), then on the left (all quarte). Start them by having them make ten doubles and lunge, counting moderately. Increase the count, and adding the reply lunge from the opposite group, having them count twenty doubles and lunge, and adding up to fifty or sixty doubles. Then count so that each line makes twenty quick doubles, the lunge and parries, then reverse. Continue with this until one hundred

doubles are executed by each side. Then try out the class by allowing them to do it without the instructor's count and command, but counting to themselves.

Eighth Lesson (Third Term). Review lesson seven. Arrange demonstration for illustrating the two frequently used defenses and attacks: the quarte feint, double and lunge in seconde, and the straight sixte, extend, cut-over, counter lunge tierce. Work these out carefully in detail, having the assaulting lines execute each movement, showing the defense watching, feeling the foil constantly, and ready with a quick deceive parry on the lunge. After the figure is thoroughly understood and can be perfectly executed, increase the speed until it can be done with the minimum time and effort.

Ninth Lesson (Third Term). Review lesson eight. Start applying the foot work to the assault and defense drill. Show how the short fencer can overcome the difficulty of fencing with a tall one who has the advantage of reach, by bringing the left foot to the right as inconspicuously as possible and lunging rapidly. Demonstrate it carefully. Employ the retreat and advance, with the counter lunges and parries. Show where a massard can be used to advantage for stage work and dramatic effects; practise the leap; with the one or two complex combina-

tions; and speak of special tricks for stage work, suggest spectacular foil plays, for instance, the press, the bind, the leap backward, a quick advance and lunge in low tierce to be defended by the similar foot work, and a strong, light seconde high enough to catch the tip. Such advice and help gives a student a broader idea of fencing and aids him in developing his own ingenuity in arranging attack and defense.

Tenth Lesson (Third Term). Complete review of third term work.

FOURTH TERM

First Lesson. Start by immediately getting the class in two lines, masked and ready for combat drill. Arrange a series of combinations, beginning with simple moves, and have the class commit them to memory. Do them without command. Reverse the play so that each side masters the attack and defense.

First Combination

Engage in quarte.

Group

1. Cut-over disengage.
2. Make simple parry in quarte.
1. Extend in low prime.
2. Hold guard steadily, well covered.
1. Lunge seconde.
2. Parry seconde.

Impress upon the class the fact that there are endless combinations, and that in assault a fencer must depend upon himself, therefore the student must exercise his ingenuity and imagination. You are arranging these combinations as a basis to build upon. Carefully demonstrate the above and time the pupils in carrying it through, observing carefully whether or not they are applying the previous training; be sure their postures are not being neglected in the excitement of attack. Follow each work-out of combinations with suggestions, advice and instruction. Explain the liberty taken occasionally on the lunge, the particularly deep lunge, which allows extra reach, but can be steadied only by placing the first and second fingers of the left hand upon the floor. This makes an excellent stage lunge. Keep the class mentally and physically alert, alive to the constant fact that mental and physical activity are companion virtues in fencing. Train the students constantly by every means in your power to give them a real knowledge of fencing, so stable and secure that the foundations will never weaken. Give them the benefit of your wider experience in contact with fencers. Warn them of the pitfalls confronting the half-equipped fencer, inspire them to aim at perfection, and be willing to train their bodies thoroughly to meet the requirements of this high standard in fencing. Drill again and again on combinations. Con-

trary to the general belief, every movement in stage fencing has been carefully thought out and practised. So it must be in the class-work. Go over every combination in detail, and drill on it until it swings off with the rapidity of the simplest combat work of trained fencers. Each combination must be memorized by each fencer.

Second Combination

Group

2. Engage in sixte, disengage lunge.
1. Parry quarte and lunge, octave.
2. Parry octave, extend and cut-over, lunge quarte.
1. Disengage to sixte, to quarte, lunge septime.
2. Parry, septime, cut-over, disengage, and lunge quarte.
1. Parry by a counter, bringing No. 1's blade to sixte.

Both make two calls, salute and carry.

Close the lesson with a request to the class to bring in original combinations consisting of four numbers.

Second Lesson (Fourth Term). Devote the lesson to working out as many as possible of the combinations the class has brought in, correcting and making suggestions. Mention such books on fencing as may be helpful. Have the class exchange their combinations, and allow the pupils to form a circle around the two working out the particular combina-

tions. Select the two you consider best and demonstrate. Drill upon the combination and have it memorized by the class. This encourages the student whose combination has been selected. Furthermore it encourages the other students to try for this honor.

Third Lesson (Fourth Term). With class prepared for assault, start the warming-up drill, using the advances, retreats, and leaps. Call for a simple lunge and parry in quarte then in sixte. Call for a series of alternate parries and lunges covering all the low lines, bring the class up smartly to a good speed—call abruptly for the two calls, salute, and position. After the rest, select your demonstrator and work out carefully the following combinations:

First Combination

Engage in sixte.

Group

1. Beat and double.
2. Double and hold.
1. Double, beat, and disengage.
2. Keep the feel of the blade, but watch, every nerve keyed, the wrist light, keep threatened line covered.
1. Lunge in seconde, quick recover and retreat.
2. Parry seconde followed by advance, disengage cut-over lunge.
1. Counter parry of sixte and simple parry of quarte.

SECOND COMBINATION

Engage in quarte.
Group
1. Disengage twice (one-two).
2. Counter quarte twice.
1. Cut-over and lunge.
2. Parry sixte. Both salute and come to position.

After the demonstrations and drill on these combinations, call a rest, during which it is well to speak of the general rules governing fencing competitions, where they may be secured, what the standing of fencing is in America, the fencing clubs, and in what cities located. It is the duty of the teacher to give generously of all the knowledge accessible to him about fencing. Follow up little avenues of thought pertaining to fencing. Direct the student by little hints of special information, which will lead him to seek a deeper insight into the art. Drill more on the combinations in order to close the lesson with the combinations well fixed in the pupils' minds.

FOURTH LESSON (Fourth Term). It is assumed that the pupils are prepared for their lessons at the exact time for which the lesson is scheduled, jackets on, and masks ready for adjustment when in assault. Open the lesson with a discussion of the notes taken on the lessons of the course. Impress upon the class the importance of courtesy at all times.

Being such an old and aristocratic sport, fencing has always been rather stiffened up with ceremonies, and though much of this has been eliminated, it must, however, retain some of the old-time elegance or much of its charm would be lost.

Work up class spirit by lunging. Give a drill of all parries. Select two students to demonstrate, and work them slowly, calling the attention of the class to the points you desire to stress.

First Combination

Engage in quarte.

Group

1. Feint a cut-over.
2. Counter quarte.
1. Disengage and lunge.
2. Counter parry.

Class drill on the foregoing.

Second Combination

Engage in sixte.

Group

1. Retreat and extend in octave (derobe), and lunge sixte.
2. Advance, keep the feel of the blade, and make a simple octave and sixte.

Class drill.

Third Combination

Engage in quarte.

Group

1. Disengage.
2. Oppose by counter quarte.
1. Disengage again and lunge.
2. Counter quarte, riposte.
1. Parry quarte on the recover.
2. Disengage three times (the one-two-three).
1. Counter quarte parry, sixte, quarte, and riposte.
2. Parry riposte by quarte.

Fourth Combination

Engage in quarte.

Group

1. Beat, extend, lunge.
2. Parry quarte, riposte.
1. Parry quarte, disengage, lunge.
2. Counter quarte, riposte, derobe (drop tip), lunge.
1. Parry quarte, parry septime, riposte.
2. Parry septime.

Demonstrate and Drill these combinations.

Fifth Lesson (Fourth Term). Short drill on parries, lunges, and foot work, and ready for assault. Demonstrate and drill class on the following combinations.

First Combination

Engage in quarte.

Group

1. *Coulé* (glide) a direct lunge.

2. Oppose in quarte, riposte.
1. Parry quarte.

Second Combination

Engage in quarte.

Group

1. Advance, disengage.
2. Oppose in octave, derobe (drop tip), lunge riposte.
1. Parry octave.

Guard.

Third Combination

Group

1. Engage in quarte.
2. Advance double, (arm extended).
1. Double, (arm bent).
2. Keep double going rapidly.
1. Follow the double, retreat twice to, and coax an advance.
2. Advance, lunge sixte.
1. Counter sixte and lunge in quarte on, disengage.

Guard.

Fourth Combination

Engage in sixte.

Group

1. Disengage twice, derobe (drop tip), lunge.
2. Counter sixte twice, parry octave.
1. Derobe, lunge.
2. Oppose by seconde, riposte.

1. Parry second, lunge quarte.
2. Parry quarte, riposte.
1. Parry quarte. Lunge in quarte.
2. Parry counter sixte.
   Guard.

SIXTH LESSON (Fourth Term).

Review the first seven lessons of entire course.

SEVENTH LESSON (Fourth Term).

Review the second seven lessons.

EIGHTH LESSON (Fourth Term).

Review the third seven lessons.

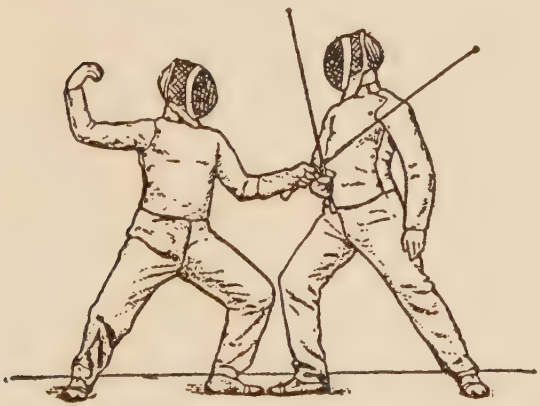
NINTH LESSON (Fourth Term).

Review fourth seven lessons.

TENTH LESSON (Fourth Term).

Review the following lessons: Eighth, Ninth of all terms.

The Grand Salute closes the course.



Corps a corps.

CHAPTER VIII

THE SALUTE ACCORDING TO VARIOUS MASTERS

Salute by Roland (1823)

"Commence the salute from the first position, by passing the sword gracefully across the body as in quarte and tierce, and then coming on guard in the engagement of quarte. After pausing an instant in this position, you will stamp twice smartly, and then, withdrawing the hollow of the right foot back to the heel of the left, straighten the knees, and at the same instant raise the right hand, having the arm extended in an oblique direction, so that the wrist will be elevated above the head: the point must be rather lower than the wrist, and the left arm dropped as upon the lunge. After a short pause in this situation, you will come on guard again, by withdrawing your left foot back to the distance necessary for placing you in this position, at one pace farther backward than you were upon first coming on guard. You will now stamp twice again, and then salute the company and your opponent as in quarte and tierce; after which motions you will bring up the heel of the left foot to the hollow of the right, at the same time passing your sword round in front of your body as before described; and when the point is properly presented, and the left arm is in its correct situation, you will bend your knees, and, immediately advancing your right foot to the position of the guard, stamp twice. This is the final movement of what is

called the Fencing Salute, all the motions of which should be made correctly at the same instant by both parties."

Salute by Blakeslee (1905)

" Fencers usually salute each other before engaging. To execute the salute, raise the foil in front of the face, the hand six inches in front of the chin, the point six inches more advanced than the hilt. Make a slight pause. Lower the foil to the front, carrying it slightly to the right, the point about four inches from the floor, the hand reversed so that the fingernails are underneath."

Grand Salute by Rondelle (1892)

" Elevate the points of the foils, in line with the eyes, arms extended and with foils forming a continuous horizontal line at the height of the shoulder. Lower your hand in the position of tierce by bending the arm, elevate the left arm simultaneously, curve slightly and place it behind your head. Bend your legs, advance your foot, and then lunge without touching, returning to first position.

" Both salute simultaneously, each to his own left, the arm half extended (nails turned upward) and in line with the left breast and looking in that direction. Withdraw the arm and salute to the right (nails turned downward) and in line with the right breast, and look in that direction. Return to first position and fall on guard with blades joined in quarte.

" The adversary who previously took the distance and is the attacking party, executes four successive disengagements. His adversary parries the first of

these by a sharp tierce and then lowers his point till in line with the belt or hip, with nails turned downward. The action of this parry causes the adverse blade to swing around, with the aid of the thumb and index finger, to a position above the left shoulder and in line with the ear. The adversary should remain an instant thus fully extended on the lunge, with his hand at the same elevation as the crown of his head, looking at his opponent through the opening between his arm and blade.

" Returning on guard with engagement of sixte, he then executes a second disengagement in quarte.

" His adversary parries quarte and lowers his point till in line with belt or hip, nails turned upward.

" The action of this parry causes the adverse blade to swing around (the adversary himself remaining an instant fully extended on the lunge) to a position above the right shoulder and in line with the right ear, arm extended. He looks at his adversary through the opening between his blade and arm.

" Resume on guard, the blades joined in quarte. Repeat these two disengagements and then find the blades joined in quarte; execute one-two and recover forward; the adversary parries tierce on the first feint and remains in that position; the attacking party passes his blade over that of his adversary with the hand in tierce, elevates his left arm as for on guard, and places himself in the latter position by moving his left foot backward.

" Both adversaries execute simultaneously one call, and recover backward to ' first position.'

" From this position the former parrying party now becomes the attacking party and proceeds, in his

turn, to lunge, in order to take the distance, but without words of command. Having done so, he returns to first position. Both salute the audience as before.

" Proceed to on guard (in seven movements) with engagements of quarte. The attacking party executes four disengagements, executes one-two, recovers forward to first position, and then backward to on guard. Both execute simultaneously one call and assume first position.

" Both adversaries lower simultaneously the right hand, elevate the left, and place themselves on guard by means of the left foot, execute two calls, salute from this position, and recover forward.

" Simultaneously bend the right arm, the elbow close to the body, the hilt of the foil near the chin, and the nails turned toward the throat, lower the blades, straightening the arm, palm of the hand toward the floor, the point of the blade at a distance of four inches from the floor, and forty-five degrees to the right of an imaginary line drawn from one adversary to the other."

Salute by Capt. M. W. Berriman (1861)

" Being at attention, preparing for an assault, your sword by your side, held by the finger and thumb, three inches from the guard or shell, the blade along your leg, raise your hand very slowly till above your eye—so as to see your opponent below the palm —pass your hand over to the grip of your sword, draw it through your finger and thumb till it lies across your eye, and at the same time bend your knees; step out smartly, throw your point over, and come on guard; make a double beat with your foot, come to attention with your heels close, body erect,

sword perpendicular, hand with the wrist turned inward, and as high as your mouth; bring the point down over your left ear, circling close to your body, and as you come up, change your hand from tierce to quarte; spring to your position and be on guard, and remain steady, prepared to receive your adversary's thrust."

The Cass Grand Salute

This was used in stage work by the Cass brothers, and, timed to music, it was very effective.

For the grand salute, the fencers approach each other to a distance of about twelve feet. The masks are placed upon the floor near by. Elevate the foil as in the salute previously given, bring the blade forward and toward floor, up to face again, when it is met by the left hand brought shoulder high, bent at elbow. Both arms swing out shoulder high, the foil is brought back to the face again, met again with left hand and swung across chest left to meet left hand straight out and shoulder high. The foil is brought to face again, swung out and the blade lowered to floor, then on guard. The eyes follow the foil, the head turning to keep the face toward the blade. From the position of guard, one fencer takes the normal distance. His partner is not on guard but stands with heels together, and foil thrown back, standing this way while the first fencer lunges forward and touches. Lightly then the second fencer makes the same movement while the first one holds the passive

Courtesy of Charlotte Crosby Studio.

EDWARD B. CASS. LEO J. CASS.

A Group of Fencing Girls.
In Vaudeville with the Author and four of her sons, as they appeared at B. F. Keith's in Boston, 1928.

position described. After both have taken distance, both give a simple salute and come on guard. The old formal and elaborate routine is so complicated as to become tiresome to spectators, and for most purposes the simple formula just outlined is more effective.

As an alternative to the above routine the following simple movements may be employed, beginning at the point where the fencers face each other after placing masks upon the floor: (1) carry, (2) salute, (3) down, (4) salute, (5) swing foil to right with arm extended at shoulder level, (6) salute, (7) down, (8) salute, (9) swing to left, raising left arm to horizontal position in line with the blade, (10) salute, (11) down, (12) salute, (13) swing to right horizontal as at count number five, (14) salute, (15) down, (16) salute, (17) down, (18) salute, (19) down, (20) on guard in one count.

Waltz music is appropriate for this salute, because it has just the proper easy swing. A little practice with several waltzes will soon show the most convenient tempo. Certain parts of the following music have been found adaptable: Künkel's *March, Connecticut Yankee, Tobasco, Hearts and Flowers, Kiss Waltz,* Trio of *Stars and Stripes Forever,* and *High School Cadets.*

As the grand salute is of no practical value for actual fencing, few teachers include it in their course. We have taught it for stage work, and particularly

for ensemble numbers where fencing was featured, with or without a dance. This grand salute has all the dignity of the old forms, is more understandable, and serves as an elaborate introduction for opening a purely exhibition bout.

In the arrangement of music for various appearances upon the vaudeville stage, we are indebted to Mr. Bard Grady of Boston, formerly musical director of B. F. Keith's Theatre, and now manager of the Keith-Albee Boston Theatre. The adaptation of fencing drill to musical accompaniment makes a most unique and interesting novelty act. In selecting recruits for stage work, we have always chosen members or graduates of a normal school of physical education. Deviation from this practice, to include others for their attractive appearance or personal appeal, has invariably proven unwise. The training of the school of physical education provides the best background for the seven or eight weeks of severe physical strain involved in the grooming of a first class vaudeville presentation. During twenty-five years of theatrical engagements, the Posse-Nissen Normal School of Physical Education, of Boston supplied our recruits. Sincere coöperation in selecting members of our company was received successively from Baron Posse, founder of the school, Baroness Posse, Prof. Ludwig Nissen, and his sons.

CHAPTER IX

DRILLS AND EXHIBITIONS

Suitable for Stage, School, College, Gymnasium, or Playground

Drill No. 1

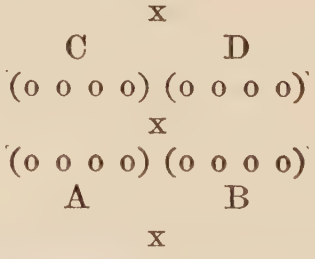
For sixteen boys or girls.

The exhibition space is marked at front-center, middle-center, and rear-center. The group is assembled at the rear of the area, lined up according to height, and proceeds to count off by twos. Those numbered one will constitute group one, those numbered two are referred to as group two.

All start marking time with the first beat of the music. Upon signal,[1] group one takes one pace forward, executes right-face, while group two executes left-face, and both lines advance toward the boundaries, where each column makes the necessary turn; the advance continues until the leaders reach the front boundary, whereupon both lines halt, face the center, and advance in open order, passing each other at the center and continuing to the opposite side. Both lines then face the rear of the space, advance, making the necessary turn at the corner, and meet at rear-center, where each member of group two falls

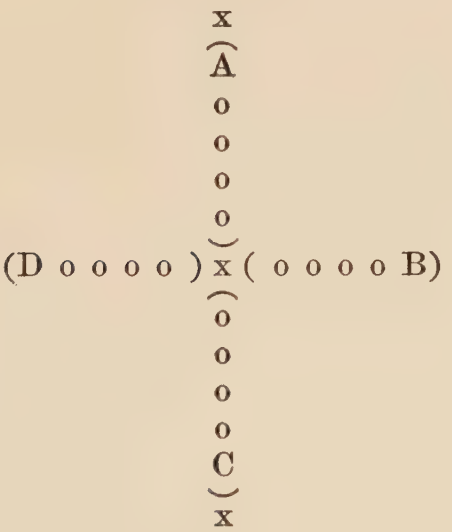
[1] Signals may be prearranged points in the music.

in behind the corresponding member of group one, while the single file thus formed advances toward front-center. From this point group one turns to the right and group two to the left, and both lines follow the same course as before, meeting at rear-center, but this time the lines advance in double column. At front-center alternate pairs turn right and left, march over the same course as before, to form column of fours at rear-center, and advance to front-center. Here the first group of four takes two paces to the right, while the second is taking two to the left, and one pace forward, forming a new line of eight. The third and fourth lines execute the same manœuver, and the two lines mark time until upon signal the entire group marches backward to middle-center, where they halt and mark time. If the groups of four which comprise the two lines of eight are designated by the letters A, B, C, D, as in the diagram herewith, it will be helpful to regard the drill, from this point on, as the coördinated action of the four units.



The crosses represent front, middle, and rear centers.

With the company marking time in the middle of the area, the next signal starts group A advancing in a left-wheel, while group B takes one pace backward, and four paces to the right, falling in behind and beginning also to wheel as soon as the outside guide of group A passes front-center. Group C advances and begins to wheel as soon as the outside guide of group B passes front-center. Meanwhile, group D has taken one pace backward and four paces to the right, ready to advance and begin wheeling as soon as the outside guide of group C passes front-center. There is now a ninety-degree angle between each group and the one immediately following, as indicated by the diagram herewith.



When group A passes rear-center for the second time, the pace is increased to double-time. At the completion of the next circuit the company halts for one measure, then resumes the wheel at normal pace, and in the same direction. As groups B and D pass front-center, each individual in these groups turns right about, so that he is then marching backward. Two complete circuits are made thus, with careful attention to the ninety-degree angle between groups.

As group A completes the second circuit, it executes a quarter-wheel right, and halts, facing the rear boundary, marking time. Group B, which is marching backward, follows the same path, and halts, back-to-back with group A. As soon as group C passes middle-center it advances in a straight course to the rear boundary, and group D follows the same path, marching backward, and comes to a halt, back-to-back with group C. There is now a double rank of eight across the rear boundary, marking time, back-to-back.

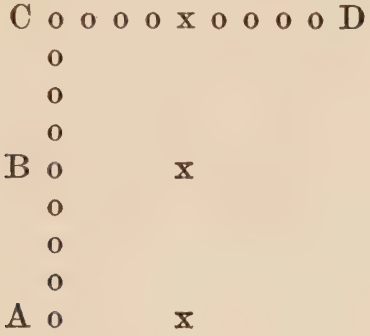
A o o o o x o o o o C
B o o o o o o o o D

x

x

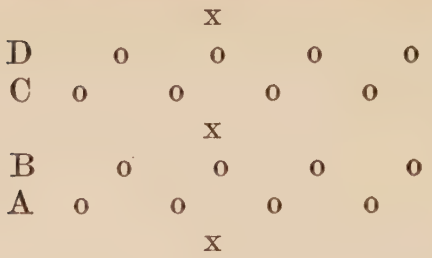
At the next signal, groups A and C execute left-

face, groups B and D execute right-face, and group A advances to the corner, executes column left, while groups B, C, and D, each fall into the column as it passes the logical point, (see diagram) until the com-



pany skirts the boundary in single file and group A has made a complete circuit of the area. When the leader of group A has taken two paces beyond rear-center, the company starts to march left by fours, toward front-center, until the column of fours is advancing as a unit. As group A passes middle-center, the company gradually assumes open order, so that when the final position is reached, the groups B and D are sufficiently to the left of groups A and C to bring each individual behind the center of the open space in the line ahead. (See diagram.)

During the march the foils are held at carry, with the arms swinging easily through an arc of about twelve inches. When all four groups are in position,



as just outlined in the preceding paragraph, a signal indicates that marking time is to cease, and the company executes *salute* and *carry*.

The setting-up exercises start with the foil held horizontally across the chest at shoulder height, as for a wand-drill, holding it lightly in both hands at such points that the arms are parallel when extended. The music changes to waltz tempo.

Raise foil from chest to overhead, back to chest, and repeat for eight counts. Move foil across chest to right until right arm is extended laterally and left hand is at right shoulder, return to original position, then extend to the left and return, following the arm movements in each direction by a simultaneous extension of the foot in the same direction, tapping the floor lightly with the toe as extended position is reached. Repeat the movement for eight counts.

For the next routine, the moves are as follows: *one,* bend forward at the waist, lower foil to ankles, *two,* straighten body and raise foil above the head, *three,* keeping arms extended, lower the foil forward to

shoulder level, *four,* bring foil to chest, *five,* raise above the head, *six,* bring back to chest, *seven,* extend forward, *eight,* back to chest. It is essential to the success of the exhibition at this point that the foregoing movements be executed with precision and grace, for otherwise it will not only bore the spectators, but will create a very unfavorable impression as to the fencing ability of the company.

The fencing-drill calls for the following routine: Carry, guard in seven counts, two calls, salute and carry, guard in three counts, salute and carry, guard in one count, salute and carry. Go through the foot-movements, repeating each movement once, and preceding each command by the preliminary order, for example, " Ready for the calls, *two calls,* ready for the lunge, *lunge, on guard,* ready for the reverse, change foil to left hand and *lunge,* change to right and *lunge.*"

Groups B and D change foils to left hand and lunge left while A and C lunge right. Come to guard position, all change so that A and C lunge left, while B and D lunge right. After executing the change twice, all lunge right, come to guard position, two calls, salute and carry.

Follow with a drill on the parries, ending with low prime, a cut-over followed by a lunge, on guard, two calls, salute and carry.

The next set of movements employs the former

drill-work in combination, for example: guard in one count, parry tierce, lunge, on guard, two calls, and carry.

For the march finale, the music changes to march time, the company marks time, moves into close order, and divides into two columns, which turn and exit right and left by the most direct route.

Drill No. 2

For any multiple of four participants.

The group should be of uniform stature. The company assembles in a single rank across the middle of the floor, starts marking time with the first beat of the music, and on the eighth count advances to the front boundary, and marks time. On the eighth count thereafter, the two fencers at the center begin to march backward, the next two close in and follow suit, and both halves of the original line continue to close in while the double column at the center moves backward. As soon as the column has absorbed the whole group, the file-leaders now at front-center turn right and left respectively, and each leads a single column around the boundaries, to meet again at rear-center. Here each leader side-steps one pace away from the center, so that the two following may advance to fill the space thus formed, and the rank of four now advances to lead a column of fours formed by a similar procedure on the part of the succeeding

files. When front-center is reached, the first unit of four makes a right turn, and the second turns left, both columns again skirting the boundary until they meet at rear-center. This time each four from the left falls in behind the corresponding four from the right, and at middle-center the company begins a wheel to the left, adjusting the spaces between ranks to an equal distance throughout the three-hundred-and-sixty degrees. After two complete revolutions, the innermost pair of each four moves out to fall in immediately behind the outer pair at the moment rear-center is passed, and at the end of one complete revolution in this formation, the column splits at rear-center, one single column following the boundary to the right and the other to the left. When the file-leaders reach the front corners, the company halts to mark time. The second member of each file now side-steps half-way to the center, so that the front rank now contains four fencers. This process is carried out until the company is in position for the foil drill as indicated in the diagram under drill number one. The same movements, or some other routine devised by the coach, conclude the drill.

Drill No. 3

For small groups of two to six fencers.

When marching is precluded by the limited number in the squad, it is necessary to provide action

promptly after the appearance of the fencers, who should march directly toward front-center in single file until halted at the logical position. All assume guard position, facing alternately right and left, and at a signal, all lunge, recover, change foil to opposite hand, and lunge in the other direction, recover, carry, and countermarch until the leader is at the rear, and after the line halts and faces the front the former rear fencer is now the leader. Repeat the lunges as before, and countermarch to bring the original leader back to his first position. Then all assume guard position, facing right and left as at first, lunge, two calls, recover and carry, leader side-steps to right, and the others advance to form a rank of three, in open order, and assume positions for the fencing drill.

Drill No. 4

For large groups.

Assemble at right boundary, advance in double column to rear-center, execute column right and advance to front-center, where alternate pairs turn right and left, skirting the boundaries until meeting at rear-center, to advance in column of fours, repeating the alternate right and left columns from front-center, and finally meeting to form column of eights, advancing from rear to front, in open order. Alternate ranks march left-oblique to attain proper rela-

Senior Fencing Class at Wawanock Camp with E. B. Cass, 1928.

Courtesy of Charlotte Crosby Studio.

EDWARD B. CASS. LEO. J. CASS.

ELEANOR BALDWIN CASS.

tive positions for drill as previously outlined. At a signal, all salute and carry, then proceed according to the further commands of the coach.

Drill No. 5

For groups of two.

Advancing from opposite sides to middle-center, the fencers salute the spectators, then each other, and come to position of carry. One of them steps forward and makes an announcement of the nature of the movements to be demonstrated, for example:

"Ladies and gentlemen, (or whatever greeting is indicated by circumstances) it affords me great pleasure to illustrate for you some of the elementary principles of fencing, after which we shall demonstrate the application of those principles in a fencing bout."

The bout must be made lively, and should offer as much variety as possible. The contestants should exchange positions after each engagement. One calls time, both come quickly to salute, then salute the spectators and retire.

CHAPTER X

PRIVATE LESSONS

(One half-hour)

In the case of individual instruction, much of the detail of class-work is unnecessary, and the elementary steps are covered rapidly. The student should have a definite drill upon the most vital points of each lesson. He should not be confused by too many corrections and explanations. In dealing with one student, it is important to keep his mind clear and unfatigued. Many defects, so noticeable at the outset, will adjust themselves after adequate training. The proper method of holding the foil, and the position of supination and pronation, should be explained carefully. As the student takes the foil and places his thumb on the convex side, he will appreciate the reason for the slight curve of the handle. By trying the positions of pronation and supination, he will at once understand the advantage of meeting an attacking blade with his hand in the correct position.

First Term

First Lesson. This should cover holding the foil, the position of attention, and the seven counts to guard position.

SECOND LESSON. Review first lesson. Drill on the calls, also the salute and guard positions.

THIRD LESSON. Review correct positions. Exact nothing less than perfection on each detail, but employ tact and encouragement. Take guard position in three counts. Repeat the salute and return to position each time. Practise the lunge. The instructor should show the deepest interest in the efforts of a private pupil, and send him forth from each lesson full of enthusiasm for practice, and impatient to return for the next lesson. It means a great deal to fencing to idealize everything pertaining to the art. To stimulate the imagination by a picture of sound muscular development, breeds a respect for physical and moral purity. This attitude encourages other teachers, and makes of every student an earnest advocate of the sport.

FOURTH LESSON. Bring the student to guard at once, and repeat the instruction of the past week. You will be able to cover all the movements of the feet.

FIFTH LESSON. Review lesson four. Call for the guard and engage with pupil in quarte. Explain the engagement. Have pupil make a simple lunge, showing him on your jacket where he is supposed to touch, and let him touch you there gently. As you retreat, have him advance and lunge. Throw your blade aside so that he touches. Impress upon him the

necessity of perfect aim. Occupy the entire lesson by a demonstration of this principle, and allow the pupil to accept lunges from you. Repeat this until he takes your gentle touch without flinching. Observe every detail of correct position. Then alternate, each taking the other's touch. This practice makes the pupil familiar with the sensation of seeing the blade approach, and also develops his aim.

Sixth Lesson. After the guard, review the lunges as in lesson five. Explain carefully the placing of the weight on the lunge, the recovery, the position of the right hand and its aid in the recovery. Take the foot movements and combine them with the lunge, executing these moves with the pupil.

Seventh Lesson. Review the lunge with foot-work, but do not dwell on this too long. After engaging with the pupil in quarte, explain the finger movements and work out the disengage. From the defensive point of view, the change of engagement deprives the opponent of the contact of blade, thereby hampering his offensive action.

Eighth Lesson. Review the disengage. Engage in tierce, then demonstrate the disengage. Apply the foot-work as follows: advance, disengage, extend, lunge, on guard. Continue this, alternating with the pupil, and allowing him to give a touch and take one, by opening the line of attack and allowing the foil to touch gently upon the red heart, or where this

should be. I have always appreciated the psychology of the red heart on the jacket. It stimulates the imagination and pleases the student. Both men and women are very susceptible to this little decoration, and its practical value has been demonstrated many times.

Ninth Lesson. Review the last lesson. Take up the cut-over. Engage in quarte, extend and cut, quarte. Drill on this and add the foot-work, working always with the pupil. Explain why you have called the positions of the blade tierce and quarte. Show these lines on your jacket and upon that of the pupil. Show the other lines and demonstrate them, but do not take up the parries. Show how the hand divides the lines, and draw upon the board, or on a number of pieces of paper, an outline of the plastron, and divide into sections. Get the positions well fixed in the student's mind, and drill on the cut-over and the disengage, having the pupil call the lines he is in, as he touches them on your jacket. Reverse this and have him take the lunges as you deliver them, calling the names of the lines as you touch them lightly.

Tenth Lesson. This is a complete review of the term.

Second Term

First Lesson. Start the second term by exacting a clearer knowledge of detail. The student should

be so well drilled that the vocabulary has become familiar. The elementary positions should be perfected, and at this point you may safely insist upon further drill without fear of discouraging the pupil. Demonstrate the parries of tierce and quarte, and have the student defend himself until each parry is made with just the right movement and with the hand in the correct degree of pronation or supination. Engage, and employ the cut-over with the parries of tierce and quarte, reversing the figure so that the pupil gets complete drill on both parries.

Second Lesson (Second Term). Engage in quarte. Review previous lesson. Work on the low quarte and low tierce parries, and use the chart to explain the significance of the terms octave and septime. Take pains to give the student every possible advantage in equipment for fencing, and educate him in the little, odd details.

Third Lesson (Second Term). Engage, and work on the low prime and seconde parries, arranging the work to include the parries already given, as well as the lunges in these lines, not overlooking the footwork. Drill the lunge and parry as distinct and complete movements, so that there is thus far no suggestion of assault.

Fourth Lesson (Second Term). Review the last lesson. Engage, and demonstrate the high prime parry. Arrange combinations covering the foot-

work, and all the parries and lunges. Engage, and, with no suggestion of combat, call for the various lunges and parries, coming frequently to guard position. Drill on the parries, lunges, and foot-work, until the pupil has worked out each command and executed it promptly and correctly.

Fifth Lesson (Second Term). Explain the *bind,* give its history, show how it is executed, and demonstrate the disarm.

Sixth Lesson (Second Term). Review lesson five. Drill on the counters of tierce and quarte, and the lunges tierce and quarte. To the counters add the double, and work together on both counters and doubles in all the lines, lunging and parrying in all lines, as soon as you are sure that the moves have become fixed in the mind of the student.

Seventh Lesson (Second Term). Explain the feel of the blade, and what the opposition is, and demonstrate. Work out the glide. Adjust masks and work on these three new points.

Eighth Lesson (Second Term). The beat may now be explained. Drill on feints, beats, and opposition. Engage, arrange masks, lunge in the high lines, and parry.

Example: Engage in quarte
Beat, lunge in quarte, parry; or
disengage and lunge in tierce,
feint, disengage tierce.

NINTH LESSON (Second Term). Arrange simple attacks, taking them slowly, and increase the speed until the student is able to make each attack and its corresponding parry accurately and with finished technique.

TENTH LESSON (Second Term). Review preceding nine lessons as far as possible.

THIRD TERM

FIRST LESSON. Continue review until the essentials of the previous term have been completely covered. Demonstrate the riposte. Work on doubles, in tierce and in quarte. Combine with lunges and foot-movements. Arrange attacks and defense as judgment suggests.

EXAMPLE 1. (A and B represent fencers.)

Engage in quarte

A	B
Feint disengage	Parry sixte
Cut-over, lunge	Counter parry sixte
	Guard

EXAMPLE 2.

Engage in sixte

A	B
Feint cut-over	Oppose, counter sixte
Lunge, seconde	Parry seconde
	Guard

EXAMPLE 3.

Engage in quarte

A	B
Beat, lunge	Parry quarte
Counter parry quarte	Disengage, lunge

Guard

SECOND LESSON (Third Term). From this point on, all lessons are in attack and defense, working directly with the pupil, and the routine will progress from simple combinations to more elaborate ones. At the beginning of each lesson, review of previous work should dwell most carefully upon those positions or movements in which the student appears the least skillful.

It is of considerable advantage to pupils for them to memorize combinations, so that they will never be at loss for a definite plan of aggressive action when facing an opponent. A long list of staple combinations and plays makes a splendid background for the development of original ideas, and stimulates the imagination.

Nothing in fencing to-day is really original. As in any other activity which is the result of centuries of study and practice, the shortest path to proficiency is by the acquisition of those principles which are the outgrowth of all the years of development. To these fundamentals, worked out by the masters, it is possible of course for every individual to respond

in a way which may differ slightly from the theoretically perfect standards.

Left-Handed Fencers are encountered occasionally, and unless some previous experience has made the situation a familiar one, the result is likely to be confusing. Many teachers fence with either hand, and the pupil should receive sufficient drill on this point to feel easy. Generally speaking, however, the best work is done with the foil in the right hand, for obvious reasons.

Third Lesson (Third Term). Review previous combinations.

Example 1.

Engage in quarte

A	B
Disengage, extend	Oppose by (sixte)
Feint in low (derobe)	Parry octave, riposte
Lunge octave	

Guard

Repeat, with B making the moves assigned originally to A, and vice-versa.

Example 2.

Engage in sixte

A	B
Feint disengage	Oppose in quarte
Feint in low (derobe)	Oppose in septime
Lunge in quarte	Parry, quarte, riposte

Guard

EXAMPLE 3.

Engage in quarte

A	B
Feint in low (derobe)	Parry septime, cut-over
Parry by counter (quarte)	Lunge in sixte

Guard

Alternate the assignments, as previously indicated after example 1.

FOURTH LESSON (Third Term).

EXAMPLE 1.

Engage in sixte

A	B
Feint disengage quarte	Parry quarte
Disengage and lunge in sixte	Parry by counter quarte

Guard

EXAMPLE 2.

Engage in quarte

A	B
Disengage	
Lunge sixte	Parry sixte
Deceive low (derobe)	Parry seconde and lunge
Parry quarte	quarte

Guard

EXAMPLE 3.

Engage in sixte

A	B
Feint quarte, extend and cut-over	Parry sixte
Cut-over and lunge	Parry quarte

Guard

FIFTH LESSON (Third Term).

EXAMPLE 1.

Engage in sixte

A	B
Disengage and lunge quarte	Parry by counter of quarte

Guard

EXAMPLE 2.

Engage in sixte

A	B
Feint disengage	Parry counter sixte
Disengage and lunge quarte	Parry quarte

Guard

EXAMPLE 3.

Engage in quarte

A	B
Feint a disengage	Parry by sixte
Lunge prime	Parry prime, cut-over,
Counter parry quarte	and lunge in sixte

Guard

SIXTH LESSON (Third Term).

EXAMPLE 1. *Engage in octave*

A	B
Cut-over to quarte	Parry quarte
Extend low (derobe)	Parry septime
Cut-over and lunge seconde	Parry seconde

Guard

EXAMPLE 2. *Engage in quarte*

A	B
Disengage and feint	Counter quarte
Deceive in low (derobe) and lunge	Parry seconde and lunge quarte
Parry counter sixte	

Guard

EXAMPLE 3. *Engage in quarte*

A	B
Press, disengage, and extend	Retreat
Follow, disengage, and lunge quarte	Parry by counter of sixte

Guard

EXAMPLE 4. *Engage in quarte*

A	B
Double disengage, one-two	Parry sixte, quarte and leap backward
Follow, disengage, lunge	Parry sixte, riposte
Parry riposte, lunge in quarte	Parry quarte

Guard

SEVENTH LESSON (Third Term).

EXAMPLE 1.

Engage in sixte

A	B
Double disengage	Counter sixte twice
Feint in quarte and lunge sixte	Parry sixte
	Guard

EXAMPLE 2.

Engage in sixte

A	B
Disengage	Retreat
Follow	Extend, derobe and lunge seconde
Parry seconde	
	Guard

EXAMPLE 3.

Engage in quarte

A	B
Beat, disengage, and lunge low (derobe)	Follow, maintain the feel on the disengage, parry seconde
Feint high	Cover, and feint low (derobe)
Parry seconde	Lunge quarte
Parry quarte	
	Guard

EIGHTH LESSON (Third Term).

EXAMPLE 1.

Engage in quarte

A	B
Press, low deceive, lunge sixte	Parry sixte and retreat
Advance, extend, lunge sixte	Parry by counter quarte

Guard

EXAMPLE 2.

Engage in quarte

A	B
Retreat	Follow, and feint in seconde
Parry seconde	Lunge sixte
Parry sixte and riposte low	Parry octave

Guard

EXAMPLE 3.

Engage in sixte

A	B
Cut-over feint	Parry quarte
Double disengage and lunge prime	Parry prime and cut-over, lunge
Parry sixte and extend	Keep blade on feel
Disengage, lunge quarte	Parry by counter sixte

Guard

NINTH LESSON (Third Term). Review first five lessons of the term.

TENTH LESSON (Third Term). Review three lessons not reviewed in lesson nine. Take up stage-plays, suggestions for certain duels in old and new plays, combinations suitable for certain periods, and types of weapons used at different periods. Provide a list of books covering historical data on this subject.

TENTH LESSON (Third Term). Drill on the grand salute. The fourth and last term of the course must be devoted to having the pupil apply all the lessons in the term, learning how to teach them, to develop from them greater personal skill, to cultivate originality of attack, and quicken his imagination.

FOURTH TERM

FIRST LESSON (Fourth Term). Take up the elementary drill on the lunges, and have pupil conduct the lesson. Finish the lesson with a bout.

SECOND LESSON (Fourth Term). Analyze the bout of the previous lesson. Show where, in the excitement of the bout, any attention to the science was neglected. Note the lunges and the foot-work, and have the pupil conduct the lesson. Finish with a bout.

THIRD LESSON (Fourth Term). Review the bout of the last lesson. Cover the parries in drill, and have the pupil conduct the lesson. Have a bout,

analyze it, and in another bout note whether the analysis of the first bout has been beneficial. Analyze the second bout. Request the pupil to bring in for the next lesson, four well-developed, properly worked-out combinations.

Fourth Lesson (Fourth Term). Cover the cut-overs, the counters, and the doubles. Have the pupil conduct the lesson. Offer criticism and advice on the method of teaching. Share with the pupil your views on the functions of an instructor, suggest possible fields for teaching if the pupil wishes to follow that branch, or tell him where he may make desirable contacts in amateur fencing. Take up the combinations he has brought in and work on them. Analyze them and include them in your bout.

Fifth Lesson (Fourth Term). Discuss the detail of equipment, the best sources of supply, the prices, what he will require, and what he may expect to get, the names of the many blades available, and the respective advantages of the various types of foil. The bell-guard foil is the universal favorite, but for stage work the figure-eight is the most practical, for a number of reasons. Every individual develops his own preference, however, and by this stage of his development the pupil has probably made his choice of blade and mounting. Each lesson should now close with several bouts, with an analysis of each one after it ends.

Sixth Lesson (Fourth Term). Continue review of details until everything has been completely covered. Work on a stage disarm. Show the effect of the disarm. Explain why it is no longer used in fencing, and why it was at one time a common practice to strap the foil to the wrist.

Seventh Lesson (Fourth Term). This lesson brings you very close to the end of the course. You are sending out a fencer, who has every right to feel that you have given him of your best. Wherever he displays the results of your training, it will meet with the approval or condemnation of other fencers. Though not always a winner, your pupil should at least be not always a loser, and, if he teaches, his work must reflect credit upon your training. Professional teaching by any one not thoroughly qualified lowers the standards of the field as a whole. Take the pains to know thoroughly everything that you wish to impart. The ability to improve upon what is acquired purely from instruction, the deductions whereby each individual arrives at his most effective style of play, such things constitute fencing personalities. The pupil, as he leaves your course and faces the field, will remember many things about you that you never taught him, but which he has absorbed from you unconsciously. After the usual bout and analysis, ask the pupil to bring to the next lesson a written description of the grand salute.

EIGHTH, NINTH, AND TENTH (FINAL) LESSONS (Fourth Term). These last three lessons should be devoted to brushing up on those details which are farthest from perfection. You will be astounded by the number of things needing attention during these last few lessons. But, if you have done your best, and the relation of instructor and pupil has been one of mutual respect and esteem, if the pupil feels a sense of entire satisfaction with the expenditure of his time and money, if you feel that you have given all you could, and more than money could entirely pay for, your course has been complete and should bring you success as a teacher.

CHAPTER XI

THE MAKING OF A CHAMPION

Lessons for the Small Boy or Girl

While the lessons for a child are practically the same as for the adult student, the method of presenting them is somewhat different. Obviously, it is necessary to use more simplified terms, to enable the child to understand and execute the movements.

The idea of starting the student early is to establish in his mind all the technique at so tender an age that when he develops and is ready to meet competition, his mind acts automatically, and he concentrates upon overcoming his opponent's play.

First, and we are now concerned only with the private pupil and prospective candidate for competitive work, show him the mask, the plastron, and the glove, as part of the equipment. Naturally, the foil has already been examined. The details of the construction of the foil and its parts may be explained by actual disassembly, or by use of pictures (see page 90). At the beginning, it is natural to think only of the combat rather than of the tedious detail work required for preparation. This is the most difficult problem in dealing with the very young

student. Avoid the impression of drudgery during the early lessons. The young aspirant for fencing honors must be guided along congenial paths. Using a chart of the defense and offense, explain the parries by name and then refer to them by numbers. There are eight parries, namely: 1—prime, 2—seconde, 3—tierce, 4—quarte, 5—quinte, 6—sixte, 7—septime, 8—octave. Prime and quarte are to protect high quarte, sixte and tierce are to protect high sixte, quinte and septime are to protect low quarte, seconde and octave are to protect low sixte.

All these expressions should be employed incidentally from time to time. Likewise, all the other terms should be mentioned often enough to become gradually absorbed. Drill upon the parries constantly, using at first the English cardinal numbers (*i. e.*, 1-2-3-4-5-6-7-8), and later substituting the continental phraseology. The positions of the feet must be constantly observed. Show how the proper use of feet and hands assists the action. Warn against too firm a grip on the foil. Emphasize the value of the light touch and the ability to open and close the fingers quickly.

As soon as the parries are understood clearly, it is time to work on the lunge. To cultivate a perfect fencing aim requires long and arduous practice. With the sword-arm bent, and the foil resting lightly in the hand, the young student is taught to extend

and lunge. The extension must be made simultaneously with the lunge, and the entire movement must be executed smoothly before the pupil is ready for the combat. The assault work must be watched very carefully. It is very easy to forget all the fundamentals in the excitement of the bout, unless the technical training has been thorough.

The object in fencing, as in any other sport, is to score points, and theoretically a point is scored by a prick or cut, according to the weapon used, which would draw blood on the bare skin. The development of sufficient skill to make the touches vital marks the real beginning of the game, and the pupil begins to feel the call upon all his sporting instincts.

Demonstrate the sharp tap on the blade, employed to throw the opposing blade out of line. Show how this play must be executed with the fingers only, without disturbing the position of the hand.

When the young student shows some skill with the simple lunges and the parries, he is ready for more complicated movements. It is assumed that you have not neglected to familiarize him with all the details, but have used caution to prevent the disconcerting feeling that it is all too much for him. You must introduce the child to the sporting element of the game, and let him acquire the details in the natural course of his progress.

Demonstrate the counter, showing how it is a small

but complete circle while the hand remains stationary. It is purely a wrist movement, and should not disturb the position of the arm and hand. From this point work out the more complex parries and attacks, as described in the chapter on class-work, but be sure that the technique shows constant improvement. Make certain that the lines of engagement are clearly understood.

As soon as the student has shown satisfactory development in the work thus far discussed, he may practise simple combinations. These should be memorized just as carefully as though he were learning a poem. From the simple combinations, work up to more and more complicated ones, and demonstrate the importance of swift execution as against a hesitating style. As the student acquires assurance, he should try his skill continually in bouts with the best opponents available. He should avoid bouts with poor or careless antagonists because it will tend to lower the standard of his own play. By constantly meeting better fencers, the student adds to his own skill, until the time approaches when he finds it increasingly difficult to discover any one whose skill exceeds his own.

I wish it were convenient for all American fencers to go to England and fence with the famous Bertrand, to work with Merrinac in France, or to study with Nadi in Italy.

It was formerly customary for the Italian fencer to keep the right arm extended, but a series of French victories made the superiority of the bent arm so evident that Nadi adopted the French idea. As a result, he has beaten all the French champions except Gaudin. The latter had once won a decision over the younger Nadi, and refused to jeopardize his title by meeting the father.

CHAPTER XII

CUSTOMS AND PHRASEOLOGY

FENCING is a sport in which the strictest courtesy prevails at all times. For bouts in public, one must remember to abstain from all comment during the bout.

One should quickly acknowledge touches by saying, "*Touché.*"

Courtesy is essential under all circumstances, especially before a disagreeable or dishonest adversary. Any display of temper, by word or gesture, or any breach of good taste, will instantly destroy the atmosphere of chivalry which characterizes fencing.

Keep yourself under perfect control, and fence to the best of your ability, bearing in mind that in order to master your adversary, you must first have complete mastery of yourself.

There has been extended argument as to whether the tip of the foil should be chalked. Eventually chalking was abandoned in favor of acknowledgment of a touch by the recipient. The person

touched was expected to say "Good" or "Excellent." The method of scoring was arranged and adjusted from year to year, until the rules of to-day are those appearing in Chapter XV.

Bouts lasted four minutes, or sometimes five, but I have found these periods too long. A bout should run two minutes at the most.

A two-minute period of continuous fencing is long enough for a number of complicated attacks on each side, and short enough for the judges to remember every play.

The old college system called for a continuous assault of four minutes between each two contestants. The winner was determined at the close of the bout, by the referee and four judges. Both points and style were taken into consideration. This system superseded chalking, but was not satisfactory until a definite score of points was employed.

The time between the bouts should be just long enough for the judges to hand the name of the winner to the referee. Announcement should be made in the following manner: "Mr. A has won by two to one," or whatever the score may be. A touch counts anywhere on the front half of the torso, between the collar and the belt. A penalty of one-half point is imposed for overstepping the lines, and the judges have the right to order the contestants back to center position.

Classification of Fencers

A *Prep* is a fencer who has not fenced in any competition whatsoever.

A *Novice* is a fencer who has not won an individual prize in competition except in Prep class, or represented any college in an Intercollegiate Varsity Competition.

A *Junior* is a fencer who has not won a gold medal in the National Junior Championships, nor a place in National Championships. A fencer who has been a member of a team competing in Intercollegiate Varsity competitions is a *Junior.*

A *Senior* is a Medalist in National Championships, a Gold Medalist in the Junior Championships, or a winner of a place in any National or International Championships, or one who has been a member of an International or Olympic Team. A winner of an Interdivisional Championship is a *Senior.*

The individual standing of a fencer is not affected by his winning or competing in team events or in individual three-weapon events, except as stipulated under definition of *Novice* or elsewhere.

Classifications apply separately to the use of separate weapons, that is to say, a fencer may be a senior in the foils, a junior in the épée, and a novice in the sabre, or whatever the combination may be.

Vocabulary

Advance	Foot movement forward.
Appel	See *Calls*.
Attack	Assault, blades joined.
Assault	Signifying the attack.
Attention	Foil in position of carry, ready for guard-counts.
Beat	Quick tap on foil.
Bind	The two blades caught with force —the one above has the advantage.
Blade	The part of foil from pommel to tip, quadrangular in shape.
Calls	Two light taps on the floor with the right foot, to insure balance.
Circle	A counter in high line (as in high tierce).
Corps-à-Corps	Similar to the bind, less effective and practically obsolete.
Counter	A half-circle around the foil, close to pommel.
Cut-over	Movement of foil over the opponent's point.
Deceive	To avoid contact of the blade where adversary's blade seeks to make contact.
Defense	Parries.
Disengage	Releasing the foil over the opposing tip, after the extension.

Double	Circular movement of the blade around the opponent's weapon, close to pommel.
Elevate	Keep right arm extended for second count after coming to guard. Also used on fifth count when both arms are raised.
Engage	Blades crossed for attack.
Extend	Straighten the arm from the guard position.
Foible (often pronounced "feeble")	Slender part of blade near the tip.
Feel	A light, sensitive contact with opponent's blade, employed to sense the direction of the next move.
Feint	A movement made to deceive.
Fingering	Play of fingers in shifting point.
Flanconnade	Obsolete term for the bind.
Foil	Quadrangular blade of steel divided into three parts with tongue set in handle.
Forte	Heavier third of blade, next to guard.
Grip	Handle.
Guard	Position, ready for attack.
Hilt	Junction of blade and grip.
Lunge	Advance of the body in attack.
Octave	Parry in half-circle (same as counter parry tierce).

Opposition	Protection from attack.
Parry	A defensive movement of the foil (noun). To ward off an attack (verb).
Prime	Low and high lines left.
Pronation	Palm down.
Quarte	A high parry to left.
Quinte	A parry of low attack at left, with hand above the attacking blade.
Recover	Return to guard position.
Riposte	A return thrust immediately after parry.
Salute	A formal gesture with the weapon (equivalent to a bow). See chapter on fencing positions.
Seconde	Low parry at right.
Septime	Low parry of low prime.
Sixte	High-line parry at right.
Supination	Palm up.
Style	Poise.
Technique	Accurate execution.
Tierce	High line at right.

BODY-ESCAPE STOP-THRUST.

Épée Guard.

Escape and Stop-Thrust on Arm.

CHAPTER XIII

THE EPEE

By Robert W. Cass

In progressing from the study of the foil to the study of the épée there are certain principles of difference which I shall endeavor to outline and explain. These distinctions must be understood before the principles of practice can be successfully applied.

A rough outline of the major points of difference follows:

I. Physical comparison of the épée and the foil.
   (a) Appearance.
   (b) Weight.
   (c) Length.

II. Basis for the difference in scoring between the épée and foil.
   (a) Handling the épée.
      1. The grip.
      2. The position of the arms.
   (b) The attack.
      1. With and without movements of the feet.

2. Various attacks, by tension, prises de fer, etc.

(c) The defense.

1. With and without movements of the feet.
2. The parries.
3. The counter-attack.

The épée is definitely a more advanced instrument than the foil. Before its study is attempted, something more than a passing degree of proficiency should be attained with the foil. Great speed and precision, lightning-like attacks, and an impregnable defense, are all indispensable to the épée. Perfect poise is also an invaluable asset.

The épée is closely allied to the rapier. One touch with the rapier was sufficient. It drew blood, satisfied the honor of the contestants, and stopped the duel. With the épée, one touch ends the bout.

The conventions which govern the use of the foil are generally modified to conform to the nature of the épée. Touches on all parts of the body, from the finger-tips to the toes, are legitimate with the épée. It is evident that while this allows greater scope in the attack, it also adds to the responsibility of the defense. It naturally follows that the most vulnerable parts are those nearest and most likely to be exposed to the opponent, namely the hand, arm, shoulder, and

head. The simplest attack must now be made with great care and greater speed, to prevent greater exposure than is practicable.

The épée greatly resembles the foil in appearance, and to the untrained observer passes for the same instrument. The épée, however, is the heavier of the two, with a larger guard, always a bell, and with a thicker handle. The cross-section of the blade is not square, as with a foil, but is diamond-shaped, with the sides of the blade curving toward the center. It is a much stiffer weapon than the foil, the blade tapering from approximately ½″ at the guard to about ¼″ at the tip. It is generally finished at the tip with a *point d'arrette,* or three sharp points, that must not protrude through the tape more than three thirty-seconds of an inch. This is done in order that a touch may be perceived more readily. In important matches the tips are slightly dampened with ink so that a slight touch will be marked on the opponent's uniform.

Because of its increased weight, the épée may slow down the movements of the foilsman. The perfect position for the épée is not the same as for the foil, but rather a position of sixte. The left hand should be dropped below the shoulder to prevent a " pass " from hitting it, either by accident or by design.

In other respects the guard is the same as that for the foil.

Do not feint an attack to the body, which would expose the hand and arm, when the same effect may be obtained by a definite attack upon the nearest part of the opponent's body, followed by a determined attack upon a different part.

The stop-thrust is a counter-attack, usually launched at the exposed portion of an opponent's hand or arm while he is in the middle of an attack. It is a valuable defensive measure.

Accompany all attacks with rapid foot-work, such as the continued advance or the leap forward, and utilize the corresponding movements of the feet with all defense action.

Do not use parries that tend to expose, as quinte and quarte. Sixte, counter-sixte, and tierce are good parries and may be combined easily with the stop-thrust. Seconde, because of its enveloping qualities, is particularly valuable and should be practised until it is as fast and sure as the sweep of an eagle.

When an opponent aims an attack at the leg below the thigh, avoid it by withdrawing the right foot until it touches the left, stiffening both legs and raising on the toes. A stop-thrust should be attempted in the high line, either at the arm, shoulder or head.

The student of the épée should beware of attempting body attacks without careful preparation, such as an attack on the blade, pris de fer, or pression.

In closing may I leave these tenets with the stu-

dent. They are, in my opinion, the outstanding attributes of a superior fencer, and equally applicable to foil, sabre, or épée.

Fence as often and with as many different opponents as possible. There are as valuable lessons to be learned from the meanest opponent as from the worthiest.

Meet every opponent with the same graciousness that you would accord the most distinguished personage.

Maintain a poise in every bout that will force the respect of your opponent.

In all your movements be definite, quick, and accurate, but remember that the most beautiful movement, when awkwardly executed, will look as bad as the worst.

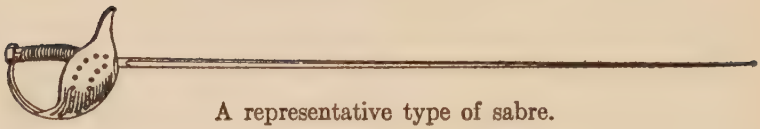
Fencing is an art, and is worthy of the best you can give it. The code of the game requires that you acknowledge every touch you may receive, and restrains you from claiming, by word or manner, any touch which you do or do not make.

When you have played the game this way, you will find the sport fascinating for a lifetime. Do not make a secret of your interest in fencing, foster its growth by talking about it. Fencing is the only sport which, considered solely on the basis of the advantages to be gained from it, deserves a greater degree of popularity than it now enjoys.

CHAPTER XIV

THE SABRE

By Edward B. Cass



A representative type of sabre.

THE sabre! Sword of the centuries—delight of cavalry—side-arm of officers—what romance is connected with this weapon! See the Light Brigade, that noble six hundred, "dashing through the valley of death."

> "Flashed all their sabres bare,
> Flashed as they turned in air,
> Sabring the gunners there,
> Charging an army!"

There pass before that inward eye colorful pictures of great generals like Napoleon and Washington, riding along the battle lines with upraised sword, exhorting their soldiers to deeds of valor, and directing the fates of nations with a sabre's point. Swarthy sailors pour over the rails of their ships armed with the cruel boarding-sabre, and hew their way to bloody victory. Smart young English officers press through African jungles, sabres in hand, combating

brute strength with skillful parry and thrust. History reveals countless incidents where the gleaming sabre played an important part, both on land and sea, in the destiny of the world.

But now let us return to the present, where Time has turned another page in his eternal book. It is true that much of the glamour of the sabre still exists, for what monarch or soldier is not proud to wear at his side such an honored weapon, a weapon that today has become in itself a symbol of honor? But as an instrument of war the sabre is now negligible, although it should not be forgotten, because occasions may arise when its proper management would be a decided asset. As a dueling weapon, save for use upon the stage, the sabre need concern us not at all, especially here in America where there is small chance of our being " called out " some chilly dawn to contend in such pointed play.

We are thankful that warfare and dueling are waning, but from the dying ashes there arises something remarkable, something that is purged of all the evil and yet retains and amplifies all that is beneficial in each, that is, the art of fencing purely as a sport. It is the handling of the sabre, not primarily as instruction for use on the battlefield, nor dueling on the terrain, but as a most thrilling, vigorous, enjoyable and beneficial sport, that we are concerned with here.

The sabre was developed from the curved light cavalry sword of the eighteenth century, which was brought into Europe from the Orient by the Hungarians. Until 1900, sabres were decidedly heavy, and were confined largely to the army, but after that date the light Italian sabre, which had enjoyed popularity in its own country since the middle of the nineteenth century, was introduced and became the accepted cut-and-thrust weapon throughout the world.

To hold the sabre correctly, fold the fingers around the handle with the middle knuckles in line with the edge of the blade, and the thumb on the back. Hold it securely but not tightly, so that the hand and arm will not tire quickly. Tighten the grip on an attack or parry and ease it on the recovery, or when out of distance. Doing this properly is called having a "soft hand" and is greatly to be striven for in sword-play, since it imparts celerity to the hand and protects it from being jarred.

It is customary to salute one's adversary before and after an assault. There are many different salutes, some are too formal and long, others are too curt and brief. We suggest starting from *carry* with the feet at right angles, the side turned to the opponent, the sabre in the right hand crossing the upper part of the arm, the left hand on the hip. Then extend the right arm perfectly straight, with the point toward the opponent, and the hand in pronation

(fingers down); and raise it to the foil salute; lower the blade horizontally across the chest, raising the elbow to form a straight line from elbow to the tip of the blade; straighten the arm, swinging the blade forward, ending in the first position again, with the point directed toward your adversary.

From the last position of the salute, bend the knees, step back a comfortable pace with the left foot, bend the right arm slightly, keeping the point at eye level. This is the position *on guard*. It is similar to the foil guard save for the lowered left arm; the right hand is held in the position of tierce.

The engagement with an opponent is always made edge to edge. The *tierce* engagement is with the hand in a parry of tierce, to the right with the fingers down, touching the opposing blade gently at about six inches from the point. This is the usual engagement because of the protection it affords to the arm, but others may be used to vary and complicate the play, as, for instance, the engagement in *seconde* or *quarte*.

The *quarte* engagement, which is used so often with the foil, is not well suited to the sabre, since it leaves the arm and wrist, now legitimate parts of the target, exposed. The movements of the feet, advance, retreat, massard forward and backward, and the leaps, are the same as those with the foil. Keep in mind that the body and the head should be erect and

perfectly steady, the knees well bent, and the feet at right angles while moving.

The parries, or defensive movements, are executed by the edge-to-edge method. Because of this, some of the foil parries are omitted. There is a larger target surface to defend, from the waist line to the top of the head, including the arms, necessitating the use of more parries. In studying the parries, it is wise to avoid the mistake of subordinating the act of defense to the merely artificial name of the parry. The finely graceful and precise *parade* one sees on the fencing mat of the Salle d'Armes is, after all, only an instinctive act of protection, such as any one would perform on being attacked, but developed by diligent practice and study, to a point where all the awkwardness and deficiencies of the natural gesture are avoided. The parries are: *prime* for protecting the chest and left side of the body, with its variation of *high prime* for guarding against the vertical cut at the head; *seconde* defends the flank (the body from below the sabre elbow to the hips); *tierce* guards the right side of the *sabreur* above the hilt, especially the right cheek; *low tierce* protects the flank; *quarte* (*carte*) parries the attack on the left, at the chest or left cheek, and *low quarte* protects the stomach.

To repel an attack launched against parts of the body outside the target, that is, below the hip line, either accidentally or by those whose " fatal hands

no second stroke intend," a low *prime* can be used for the left side, and a low *seconde* for the right side. The counter or circular parries are best omitted, because of the uncertainty of whether the attack will end as a cut or a thrust. A counter-parry cannot be used against a cut, so more reliance should be placed on the simple parries.

In commencing the study of the *attack* it would be well to explain here a movement that is as much a part of the parrying action as the rebound is to a bounced rubber ball. I speak of the *riposte,* that snake-like leap of the arm, that lightning flash, that brilliant reply, which answers the opponent's every onslaught. The riposte with the point is the same as that with the foil. The riposte (sabre) is a rapid attack immediately following the parry, while the opponent is still on the lunge, and is performed by quickly extending the arm, in a cutting or thrusting movement. By incessant practice the riposte should become second nature, so that a lightning reply is given to every attack, without conscious planning. The simple riposte depends upon superlative velocity for its effectiveness, since there is no deception nor disengagement connected with it.

The *compound riposte* is a delayed riposte attacking in some other line than that of the parry. This is especially useful after several unsuccessful attempts with the simple riposte. The riposte is one of

the most fascinating of fencing tactics; an entire chapter could easily be devoted to it, but we must proceed to study briefly the direct attack, performed on the lunge.

The opponent may be attacked with the edge, point, or with the false edge, which extends about twelve inches (first 8 inches for a valid hit) down the back of the blade from the tip. The point attack is made on the lunge as with the foil, except that the left hand may remain on the hip, where a pressure on the forward movement quickens the attack, helps to keep the body steady on the completion of the lunge, and facilitates the recovery to the guard. However, if this method of carrying the left hand gives an unbalanced or tight feeling, we suggest that the hand be carried as is taught by the well-known Prof. Leon Bertrand of London, resting very lightly on the hip with only a slight crook in the arm and acting as a wing to maintain equilibrium.

The direct attack with the edge is made by extending the arm toward the planned destination of the cut, with the point of the sabre aimed slightly away from the target, lunging, and finishing the movement with a quick tightening of the grip, so that a light dry cut is administered with the first third of the cutting edge. The arm should bounce back immediately to the corresponding parry.

An attack with the edge may be made with a

On Guard — [*Sabre*].

II.

III.

IV.

V.

II. Attack at chest parried by *prime*.
IV. *Seconde* parrying a flank attack.

III. Cut at head parried by *high prime*.
V. *Tierce* parrying attack at right cheek.

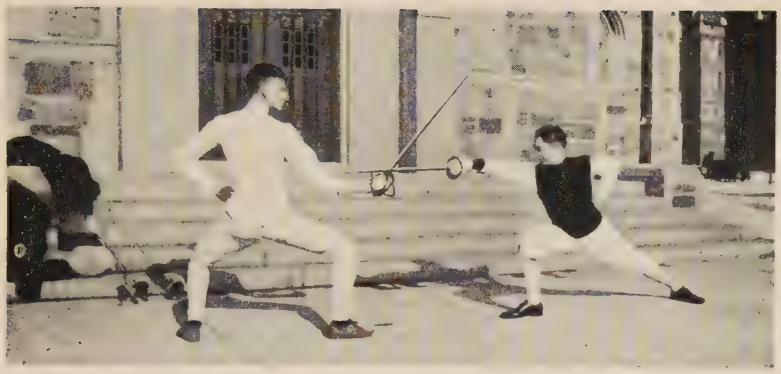
moulinet combined with the lunge. The moulinets are circles by the blade, and are executed by the wrist, much after the fashion of Indian-club swinging. They are excellent for acquiring the strength and suppleness in the muscles and joints of the sword arm that are so necessary in fencing with the sabre, but on the whole they are impracticable for the actual assault, because of the predominating element of speed in modern sabre-play.

The moulinets are made in vertical, horizontal or diagonal swings with the arm fully extended. To make a vertical moulinet, let the blade fall down and around vertically coming up close either to the right or to the left side of the body. When swinging to the right, start with the nails up; to the left start with the nails down. This applies to all the moulinets. These circles are reversed so that an upper-cut results rather than a downward swing as before. A modified moulinet may be used on the vertical cut at the head, and on the slice at the chest or *banderole* from the engagements of quarte or seconde. Cuts may be aimed at the head, cheeks, chest, arm, belt, and flank; each is named by the part of the adversary it attacks.

We have just seen the direct simple attacks, which should not be lightly regarded because of their lack of extensive deception, but should be practised diligently and used whenever possible. They are the

foundation and *sine qua non* of the more advanced movements. The success of a fencer therefore often rests upon his skillful use of simple fencing, rather than upon an elaborate form of attack. *" La vertu d'un homme ne doit pas mesurer par ses efforts, mais par ce' qu'il fait d'ordinaire."*

Now let us approach the realm of subtlety and deception, where mind combats mind, and a supple body makes post haste to execute crafty attacks and ensnaring defenses. This is where individuality emerges and the character of the *sabreur* manifests itself in his play. Feints or pretended attacks may be made toward any part of the target in order to draw the opponent's parry to that part, so that while his attention is being attracted to one spot by a subterfuge, another section may be attacked. However, a feint is useless unless it is performed with enough determination and whole-heartedness to cause the opponent to respond to it. It is wise to pave the way for the feint by several direct attacks at the same line to make your adversary responsive to your stratagem when it comes. Point and edge feints may be used together: from tierce, a disengagement and extension at the chest with the point, and, when this is met by the parry of quarte, a quick circular edge attack, passing under the opposing blade and continuing to the cheek. The same beginning could also be made for an attack on the forearm. As the defend-



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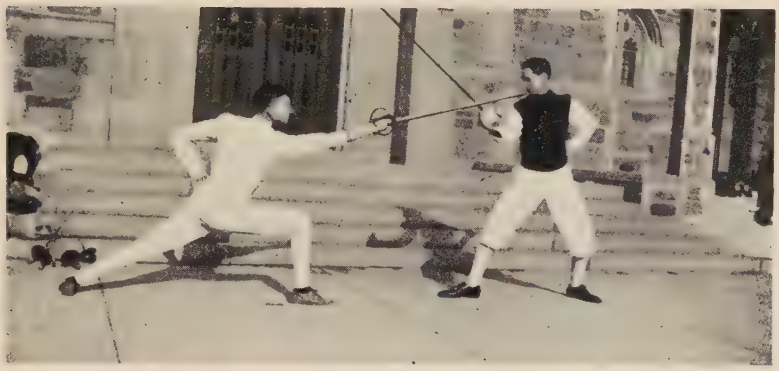

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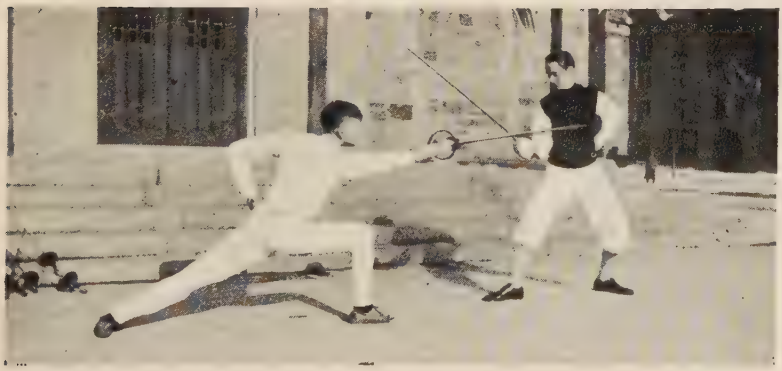
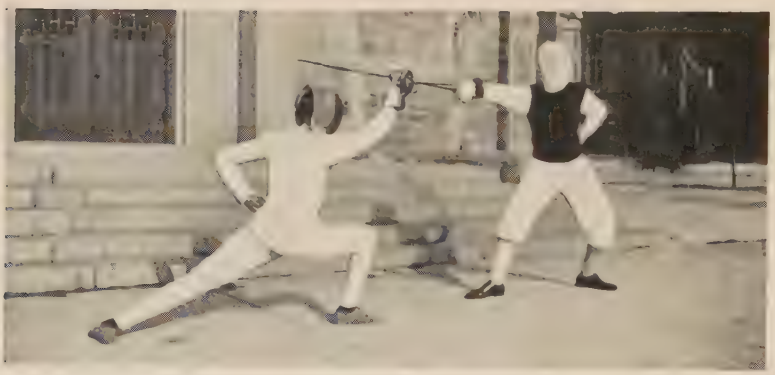


VIII.

VI. *Low tierce* parries attack at flank.
VII. Cut at left cheek parried by *quarte*.
VIII. Attack at waist parried by *quarte*.

IX.



X.

XI.

IX. Riposte from parry of *quarte*, with edge at right cheek.
X. Parry *high prime* receiving circular riposte at head from tierce,
XI. *Time-cut* on arm, upon a feint at flank.

ing sabre passes from tierce to quarte in response to the point feint, the arm becomes exposed, disengage again and execute a cut upon the forearm with a small rotary motion. In every circular attack, make the arc as minute as the occasion permits. The " one-two " and " one-two-three " attacks (double- and triple-point disengagements) may be used with " two " landing as a cut at the right cheek, and the " three " hitting the chest with the point. There should be a definite and well-pronounced emphasis on certain of the disengagements, to make the feints successful. This cadence of movement often distinguishes a dull attack from a brilliant one. Thus, in the " one-two," " one " is accentuated and deliberate, while " two " is made with lightning rapidity.

A *time-cut* or *time-thrust* is one launched at the opponent just as he is on the point of executing his attack. If, in preparing for the attack, the adversary accidentally exposes his forearm, for example, by raising it slightly for a feint at the head, one may immediately seize the opportunity and attack the exposed section with the end of the blade by a quick, small, time-cut. A counter-time-cut is a rapid reply to the time-cut. The feint upon which the *time* was attempted is withdrawn, the time is parried and a return attack is immediately flashed back.

The *stop-thrust* comes later than the " time-cut." It is interposed as the opponent attacks. The de-

fender may have responded to one or two feints, then realizing an opening, intervenes upon the attack with a thrust. It should be attempted only on an extension of the arm from tierce or seconde because only in these positions is the point directly opposite the target.

One important precept is to be absolutely and intensely alert in both mind and body during every second of the assault. Never let your attention droop, do not allow a single fleeting movement of your adversary to escape your notice and appraisal. One actually lives more thoroughly and completely in a few moments of brisk fencing play than many do in a week. Attack vigorously with judgment, coolness, and precision, then retreat rapidly to avoid a return attack. If the anticipated onslaught comes, meet it boldly and coolly, taking advantage of every opportunity to counter-attack on the forward parts of your opponent's body. Answer every cut or thrust with a bounding riposte following a crisp decisive parry. Commence your attack as soon as possible, for there is no impregnable guard behind which one may maintain a stalwart and safe defense, outside of the pages of romantic novels. The best defense is a good offense.

If the return attack does not come (which is unlikely), advance to the assault again, but be most alert for clever " time-cut " or " stop-thrust."

Fencing is a contest of wills as well as one of blades. A strong and commanding attitude should be adopted with never the slightest evidence of hesitation or lack of courage; yet there should be no rashness for, "*la prudence est toujours de saison*" and a calm, even, and polite temper should be maintained.

Spinola rightly said, "A captain's sword must be tied to his heart, his heart fixed to his head and conducted by his judgment." In this art, skill is mightier than strength, therefore, play lightly, quickly, vigorously, and always in a gentlemanly and honorable manner, as truly befits the antiquity and dignity of the art. Finally, *watch your form.*

Do not allow it to become lax or wild, for this is a sign of the deterioration of your ability and the cessation of all progress. We can all improve, that is one of the amenities of our art, and that is why we never tire of it. "*La patience est amere, mais le fruit en est doux.*" Recall this often, and with the ripening of your ability, you will begin to realize the vast field of this great sport and its capacity to afford comfort and diversion throughout the course of life.

It is very important, throughout one's practice with the sabre, to bear in mind those points by which sabre-play is distinguished from foil or épée usage. The following rules should therefore receive careful attention.

Extracts from the rules of the International Fencing Federation as taken from *Cut and Thrust* by Mr. Leon Bertrand.

DIMENSION OF WEAPON (Sabre)

96. Maximum length of

Weapon	43 3/10 inches
Hilt	8 6/10 "
Blade from hilt to tip	35½ "
Guard through blade	5 9/10 "
Guard across blade	5½ "

Minimum width of blade 3/16 inch.
Weight not less than 1 lb. nor more than 1 lb. 8 oz.
If the blade is curved, the chord of the arc must not exceed 1½ in.
Binding wire on the hilt, or any similar practice, in order to bring a sabre up to weight, is not allowed.

1. TARGET—The target consists of the whole of the body above an imaginary line drawn at the forward prominence of the hips.

11. HIT—A hit is a cut or a thrust with the point or cutting edge, delivered cleanly on or off the target with force sufficient to have inflicted a wound on a body unprotected by clothing. For the purpose of this rule, the cutting edge extends along the whole of the blade, and 8 inches (20 centimetres) from the point along the back of the blade.

VALIDITY OF HITS.

102. (a) A hit to be valid must have been delivered on the target.

(b) Any hit which anticipates an attacking hit, riposte or counter riposte, is valid, if it precedes

the attacking hit or riposte by a " measure of time." A " measure of time " is an interval sufficient to enable an attacker who has received an intercepting hit to arrest his hit.

PARRY.

103. A parry is a movement made with the weapon of the defender to ward off his opponent's weapon.

VALIDITY OF PARRIES.

104. To be valid, a parry must encounter the hit before it can reach the body, in such a manner as either to ward off the hit or break its impact. Hits which reach the body after a valid parry, whether because of the excessive force, or because of the suppleness of the blade, do not affect the validity of the parry, and are, therefore, not to be considered as having arrived.

ACKNOWLEDGMENT.

105. When a fencer is hit, whether on the target or not, he must acknowledge the hit.

ENGAGEMENT.

106. The players receive the word " Ready " when they take up the " sword-in-line " position. On receiving the words " On Guard," they come on guard, and carry back the rear foot. On the word " Play," the phase commences, and continues until a hit is acknowledged or until play is stopped by the referee or a judge.

ATTACK.

107. Any threatening movement correctly executed with the weapon constitutes the beginning of an attack, and, unless deceived, avoided or countered, the

attack continues so long as its movement is continuously maintained. Subject to paragraph 108, an attack has priority until either deceived, encountered or parried.

DEFENSE.

108. Though the player who is attacked may defend himself by any correct movement, or by making a time or stop-hit, it is only after he has met the attack by a valid parry, or has deceived an attack on the blade, or has encountered his opponent's blade, that the right to attack passes to him.

ATTACK AND DEFENSE.

109. Every correctly executed attack must be parried or completely avoided. If on trying to avoid a hit a player receives it where, but for the movement of his body, his target would have been, he is to be considered as hit.

TIME-HIT AND STOP-HIT.

110. A time-hit or time-thrust is a counter-attack made with opposition upon the opponent's attack in such a manner as to parry the attack on which it is made. A stop-hit is a counter-attack made upon the opponent's preparation to attack or upon a feint, and to be valid must:

(a) Cause the attacker to arrest his attack, or
(b) Precede the attacking hit by a measure of time.

NOTE: In cases of doubt the benefit of the doubt must go to the attacker.

SIMULTANEOUS OR MUTUAL HITS.

111. Hence it follows in cases of simultaneous or mutual hits, that:

1. *The Attacker* is at fault and the hit against him:
   (a) If he continues his attack after his attempted attack on his opponent's blade has been deceived.
   (b) If, notwithstanding that in making a feint he encounters his opponent's blade, he continues the attack.
   (c) If he runs on to the defender's weapon which has been pointing at the target of his opponent since the beginning of the attack.

2. *The Defender* is at fault and the hit against him:
   (a) If and when making a time or stop-hit he is himself hit within a measure of time.
   (b) If the defender's riposte does not arrive within a measure of time before the renewed attack is delivered.

3. *Both Players* are at fault and no hit is scored:
   When the attacks were simultaneously begun and the hits arrive together.

REMISE AND REDOUBLEMENT D'ATTAQUE.

112. The remise is the renewal of the attack made in the same line as the original attack. The redoublement d'attaque is a renewal of the attack made with a change of line:

(a) The remise or redoublement made on a fencer who ripostes immediately after a parry, must be made with a

sufficient opposition to parry the riposte in such a way that the fencer who attempts it is absolutely untouched. In the event of mutual hits, the riposte only is valid.

(b) If, after a parry, there is a distinct pause followed by a riposte (delayed riposte) and a remise or redoublement which arrive nearly simultaneously, the resulting hits are both invalid. If the remise or redoublement is made before the delayed riposte, the remise or redoublement only is valid; if after the riposte, the riposte only is valid.

(c) If the riposte is composed of several feints, the remise or redoublement, to be valid, must be delivered before the final.

STOPPAGE OF PLAY.

113. 1—Play is stopped:

(I) When a hit is acknowledged.

(II) When ordered by the referee or judge.

(III) On the arrival of the attacking hit, or at the end of the measure of time after the intercepting hit.

(IV) When bodily contact occurs between the players, or,

(V) When either player drops his weapon or falls, or,

(VI) When the weapon of either player becomes entangled in the weapon or clothing of the other.

(VII) When a competitor accidentally steps off the board.

Hits delivered subsequent to any such occurrence as (IV), (V), or (VII), are invalid if the occurrence is accidental, or if it precedes the attacking hit by a " measure of time."

STEPPING OFF THE BOARD.

114. In sabre fencing, should a competitor step off the board to avoid being hit, a point will be scored against him.

CHAPTER XV

OLYMPIC RULES

GOVERNING FENCING COMPETITION

AMATEUR DEFINITION OF THE FEDERATION INTERNATIONALE D'ESCRIME

AN amateur is one who competes only for the love of sport and never has got any pecuniary profit by it.

Any military who has never taught in fencing and never has got any pecuniary profit by this sport will also be considered as an amateur, even, if he is designed by his Government to have the direction of the fencing-courses in military establishments, however, without being obliged to give lessons.

GOVERNING BODIES

FEDERATION INTERNATIONALE D'ESCRIME

President, Captain G. van Rossem; Hon. Secretary, J. Schoon, 24 Arnhemsche straat, Scheveningen (Holland).

KONINKLIJKE NEDERLANDSCHE AMATEUR SCHERMBOND

President, Captain G. van Rossem; Hon. Secretary, Dr. F. H. van Heukelom, 37 Prins Hendriklaan, Amsterdam (Holland); Technical Delegate, J. Schoon.

PROGRAMME

Individual Competition

Men

Maximum number of entrants: 6 per nation in each category.

Maximum number of competitors: 3 per nation in each category.

The substitutes must be chosen among the men in the team competition of the same category.

Ladies

Maximum number of entrants: 4 per nation.

Maximum number of competitors: 3 per nation.

Prizes in Each Event

First Prize: Silver-gilt Olympic medal and diploma. Second Prize: Silver Olympic medal and diploma. Third Prize: Bronze Olympic medal and diploma.

Individual Events.—Foil fencing (men); foil fencing (ladies); sword fencing (men); sabre fencing (men).

TEAM COMPETITION

Maximum number of entrants: 1 team of 6 men per nation, 4 of which will participate in each event.

Prizes in Each Competition

First Prize: Diploma to the winning team; silver-gilt Olympic medal and diploma to each member of the team. Second Prize: Diploma to the second team; silver Olympic medal and diploma to each member of the team. Third Prize: Diploma to the third team; bronze Olympic medal and diploma to each member of the team.

TEAM EVENTS.—Foil fencing; sword fencing; sabre fencing.

SEQUENCE OF EVENTS

I. Foil fencing: teams (men).
II. Foil fencing: individual (men).
III. Foil fencing: (ladies).
IV. Sword fencing: teams (men).
V. Sword fencing: individual (men).
VI. Sabre fencing: teams (men).
VII. Sabre fencing: individual (men).

NOTE.—The rules of this sport for Olympic Competitions are those of the Fédération Internationale d'Escrime. In case of disagreement on the interpretation of these rules the French text will prevail.

TIME-TABLE OF THE EVENTS

July 29th and 30th: Foil fencing, teams (men).

July 31st and August 1st: Foil fencing, individual (men); foil fencing, individual (ladies).

August 3rd, 4th and 5th: Sword fencing, teams (men).

August 6th and 7th: Sword fencing, individual (men).

August 8th and 9th: Sabre fencing, teams (men).

August 10th and 11th: Sabre fencing, individual (men).

GENERAL DISPOSITIONS

The weight and size of foils, sabres and swords have been determined by the F. I. E. They will be weighed and measured by the organizing Committee. All the weapons which will have been accepted shall have a special mark and the presiding judge for each

contest will check up to see whether the weapon used by each competitor carries the inspection mark.

Rules Relating the Order and Discipline for Fencing Competitions at the Olympic Games of 1928 at Amsterdam

Every one is considered to have knowledge of the rules

Article I

Preliminary

This rule is based on the F. I. E. rules for competitions which remain applicable.

Penalties can be inflicted only by the authorities mentioned below for the duration of the Olympic Games at Amsterdam, but complete liberty is left to the F. I. E. and to the National Fencing Association to inflict more general penalties for faults that have been observed, even if no penalties have been inflicted at the Olympic Games.

The terms of this rule apply to all persons who take part in or are present in any capacity at the fencing-competitions of the Olympic Games of 1928 (Organizers, officials, fencers, trainers, and spectators from every country).

All these persons are included in the term " fencers " in the following articles.

Article II

Classification of Faults

Acts coming under the following headings are considered faults and punished according to their seriousness.

(*a*) Infractions of technical rules.

(*b*) Infractions of rules and decisions of the organizing Committee of the F. I. E.

(*c*) Want of respect toward the members of the jury or their decisions.

(*d*) Behavior, which in any form tends to compromise the good order and discipline of the competitions or prejudices the interests of fencing.

Article III

NATURE OF THE PENALTIES

The following are the penalties for the above mentioned faults:

(*a*) Applicable to fencers and team captains:
Warning; exclusion; disqualification.

(*b*) Applicable to spectators:
Warning; expulsion.

(*c*) Applicable to officials, i.e., official representatives of countries, members of the jury, etc.:
Warning; suspension.

Article IV

A fencer excluded from a competition can take no further part in that competition.

Article V

A fencer who is disqualified is eliminated not only from the competition in which he is taking part but also from all subsequent fencing competitions of the Olympic Games of 1928 for which he may be entered.

Article VI

An official who has been suspended can no longer act as an official at any of the fencing competitions of the Olympic Games of 1928.

Article VII

JURISDICTION

Infraction of technical rules are punished by the president of the " jury de terrain " in accordance with F. I. E. rules.

Article VIII

The right of pointing out other faults referred to in Article 2, etc., of fixing the penalties is vested in the hands of:

The presidents of the " jury de terrain ";
The organizing committee;
The F. I. E. (see also article 10);
The jury d'appel;
The jury d'honneur.

Article IX

A president of the " jury de terrain " has power over all fencers who take part in or are present at the pool which he is judging.

In questions of materiality and validity of hit, his decision cannot be appealed against unless he has trangressed the rules laid down. He has the right to propose to the " jury d'appel," the penalties which he considers useful but which he cannot pronounce himself. The president of the jury and the judges for each pool are nominated by the F. I. E.

Article X

The F. I. E. names a Committee for conducting the competitions.

This Committee enjoys the same rights as the F. I. E. and is its representative. It is synonymous with the F. I. E. in the present rule.

The Organizing Committee and the F. I. E. have

jurisdiction over all fencers who take part in or are present at any of the fencing competitions at the Olympic Games of 1928. They are entitled to enforce all penalties mentioned in Art. 3.

Article XI

The jury d'appel acts under the conditions laid down by F. I. E. rules.

Article XII

PROCEDURE

Presidents of " jury de terrain " must at once acquaint the F. I. E. Committee of every penalty pronounced by them.

Article XIII

Every complaint and every appeal to the " jury d'appel " must be lodged *in writing* in the hands of the F. I. E. Committee within one hour after the act causing this complaint or appeal has taken place.

This Committee must at once call a meeting of the Appeal Committee which will immediately deliberate. During the deliberation the Games will continue.

Article XIV

A " proces-verbal " of every judgment pronounced by the jury d'appel must be written and lodged in the hands of the F. I. E.

The F. I. E. acts immediately to put into full effect every sentence rightly pronounced by the jury d'appel or by a president of a jury de terrain.

Article XV

The jury d'honneur acts under the conditions laid down by the General Rules.

Article XVI

ORDER-RULES

It is the *duty* of the F. I. E. to replace at once any president of the jury or any member of a " jury de terrain " if it thinks that for any reason whatever that such a replacing is necessary to maintain the good order of this competition.

Article XVII

The composition of the different pools will be announced beforehand as well as the exact time at which each pool starts.

At the hour mentioned the president of the jury named by the F. I. E. will call over the names of the fencers or teams he is to judge. If at the first calling-over a fencer or a team is absent or a team is incomplete, the calling-over will be repeated twice at the interval of a minute. If a fencer or a team is not effectively present at the twice calling-over, such fencer or team will be irrevocably debarred from taking part in that competition and no appeal against this decision will be entertained.

Article XVIII

In all pools every fight will be clearly announced beforehand so that every fencer may have time to get ready. If after this announcement the fencer whose turn it is to fight does not present himself at the first demand of the president of the jury, he shall be irrevocably debarred from taking any further part in the pool.

Moreover a fencer who abandons a fight and leaves the piste will be irrevocably debarred from taking any further part in the pool if he does not present

himself at the first demand of the president of the jury. This demand must be made at once. In this case of recognized "force majeur" (f.i., broken weapon, disarranged clothing, accident, indisposition, etc.) the president of the jury is authorized to allow the necessary time before he makes his demand.

CHAPTER XVI

FENCING SCENE FROM HAMLET

THE play has created many notable duels, and for dramatic effects, the duel stands out as an interesting climax and center of many successful plays of the historical type. The duels in *Hamlet* and *Cyrano de Bergerac* stand out as two very notable ones, and those of d'Artagnan have thrilled many an audience. The duel for *Hamlet* as arranged, has been used in many professional and amateur productions of the play. It may be adopted, with a few simple changes, as a basis for other duels of the same period. We have arranged the dropping of the foils in order to permit the exchange of weapons, enabling Hamlet to wield the poison foil of Laertes. Historically this is not correct, but its dramatic effect is excellent.

The late Hon. Curtis Guild of Boston, ex-governor of Massachusetts, was an enthusiastic and skillful fencer. He made a very careful study of the history of fencing, and prepared an interesting lecture on the subject. During the course of his recital, he displayed foils, swords, rapiers, and daggers, used at different periods. A great deal of time, money, and careful research was employed in collecting

these ancient weapons. Because of his unchallenged authority in matters pertaining to sword-play, it would be pertinent here to quote, in the following paragraph, his opinion regarding the duels in Hamlet.

"It was customary, at the time of Hamlet, to use the rapier and dagger, and if either weapon had been dropped, the one to rescue it presented it to the other upon his arm. Thus, if Hamlet dropped his foil or if both foils dropped as they did, Laertes, being a lesser knight than Hamlet, would have picked up both blades, and placed them across his arm for Hamlet to select one. The modern argument to that is that Laertes, knowing that his foil was poisoned, would not have risked such a proceeding. On the other hand, Hamlet, being a gentleman of the highest degree, may have refused to consider himself superior to Laertes, and stooped to recover the blades, with the idea of presenting them both to Laertes. Meanwhile the latter, realizing the difficulty of retrieving the poisoned blade from across Hamlet's arm, tried to snatch it from the ground, and owing to his eagerness, as well as his guilty conscience, he confused the blades. Hamlet, not knowing of this, simply took the blade he reached first, assuming that Laertes had recovered an exact counterpart."

The duel in *Cyrano de Bergerac* is less complicated, and develops around the skill and humor of this celebrated swordsman. Furthermore, it is worked out according to the lines. With some slight

changes, it may be used in other plays of the same period.

Fencing scene of " Hamlet " as arranged by L. J. and E. B. Cass.

Line; salute king; salute each other; on guard; take distance; fence.

Laertes	*Hamlet*
On guard in high prime. Passes in quarte, parrying tierce with dagger. Recovers in tierce guard.	On guard in tierce. Parries seconde with dagger, thrusting quarte with rapier. Recovers in tierce—guard.
Lunges in tierce. Recovers.	Parries tierce.
Cuts in high quarte without lunging.	Parries high quarte.
Cuts in high tierce on lunge.	Parries high tierce.
Does massard forward and lunges in seconde. Recovers as before.	Does massard backward and parries seconde.
Cuts low tierce (back hand).	Parries low tierce.
Makes high prime pass, parrying dagger thrust (down) seconde.	Parries high prime, thrusting (seconde) with dagger.
Doubles.	Extends arm and doubles.
Both circling foils rapidly.	
Parries quarte with rapier.	Lunges quarte.
Parries low quarte. Parries high prime on massard backward, parries seconde with dagger, and leaps backward.	Cuts low quarte. Cuts in high prime on pass; lunges with dagger in seconde. Recovers.
Parries tierce with dagger.	Lunges in quarte (rapier).
Lunges in quarte, and being touched by thrust, lines,—Salutes.	Parries quarte with rapier, sidevaults and thrusts in seconde making touch 1. Lines,—Salutes.

Laertes changes Hamlet's massard backward to a leap.

Second Touch

Laertes	*Hamlet*
Lunges at Hamlet's leg.	Straightens up and thrusts at Laertes' throat. On guard.
Parries low quarte.	Lunges low quarte.
Leaps backward. Advances to guard.	Thrusts with dagger. Advances to guard.
Extends arm and doubles.	Double.
Lunges tierce.	Parries tierce.
Parries tierce and thrusts at Hamlet's head.	Lunges tierce.
Lunges high prime. Lunges quarte. Lunges low prime.	Parries high prime while still in position of lunge, and thrusts low quarte. On guard.
Parries with dagger and thrusts.	Parries same, executes cut-over from low prime, and lunges in quarte.
	Parries with dagger. On guard.
Pause.	Lunges low quarte.
Lunges high tierce. Lunges high quarte. Lunges high prime.	Parries all, and on last makes a long seconde lunge with dagger on ground. He touches Laertes. (Just above hip.)
Lunges quarte.	Passes quarte.
Passes with dagger in tierce.	

Both Recover.

Change places by circling.

Parries, and lunges quarte.	Lunges quarte.
Parries with dagger. Thrust touching Hamlet on arm. On guard (Act).	Lunges seconde.
Parries high prime, knocking dagger from Hamlet's hand with dagger.	Passes high prime, thrusting with dagger.
Takes Hamlet's dagger. On guard.	Seizes Laertes' foil and, jumping back, throws his own on the floor.

Laertes	*Hamlet*
Passes high tierce—*corps-à-corps.* Seizes Hamlet's rapier attempting to retrieve it.	Parries high tierce—*corps-à-corps.* Holds, then leaps backward, freeing himself.
Parries.	Cuts seconde.
Parries.	Lunges quarte.
Cuts high prime.	Parries and lunges through (pass in back).
Lines.	

CHAPTER XVII

DUEL ARRANGED FOR PANTOMIME

THIS duel was especially arranged for the Senior Class of Emerson College at Boston, for their Class play of 1929. It is in the play called *Change d'Habits* (Old Clothes), and written by Prof. Oliver W. Larkin of Smith College.

Duel as arranged for Pantomime by Edward B. Cass.

Viscount	*Pierrot*
After throwing a sword at the feet of Pierrot, he salutes, steps on guard, advances.	Dazedly picks up sword and holds arm in guard position, not bending knees or raising left hand.
Counter, lunge tierce.	Parry tierce abruptly, and massard backward.
Beat, lunge quarte and cut at right knee from the lunge.	Parry quarte, draw knee away from cut and retreat (knees are now bent slightly and left arm raised half way).
Beat twice. Cut low tierce, hitting P. on outside of right thigh, cuts at head. Parry quarte.	Starts at blow, feels spot and while doing so parries high prime and lunges quarte from there.
Retreat. Parry tierce.	P. is aroused by his slight wound and commences a lively attack. Assumes good guard position. Advance, beating, counter three times. Lunge tierce.
Leaps backward, lunge quarte, parry quarte.	Massard forward, pushing V. back, parry quarte, lunge quarte.

Viscount	*Pierrot*
Parry high prime (keeping guard position) cut high prime, parry low prime, cut high prime, parry low quarte.	Cut high prime, remain on lunge, parry low prime, cut low prime, parry low prime, (down on left knee) cut low quarte while returning to guard position.
Retreat out of distance, traverse back stage about 90 degrees so that sword points at audience and at P.	The same as V. Traverse up stage about 90 degrees, keeping in front of V.
Advance, lunge tierce.	Retreats from lunge without parrying.
Holds his ground (*corps-à-corps*).	Massard forward until body touches V. Sword is forced down. Forces V.'s sword up until both their weapons are high in the air. Falls back but is able to regain guard in time to parry quarte.
Traverse back stage until opposite his first position.	Same as V.
Lunge tierce, after short struggle wrenches his sword from grasp of P.	Parries tierce and seizes V.'s sword by the guard, attempts to take it away.
Beat, lunge quarte, drops low and darts in back of P., coming up on other side after P. starts his turn.	Parry quarte, spins on foot counter-clockwise (left) moving in along V.'s arm and thrusting where V. was.
Lunge quarte, parry tierce, double parry high prime, cut low prime. Lunge long in high quarte. Stiffens long enough for P. to draw out the sword.	Parry quarte, lunge tierce double (circling sword rapidly). Cut high prime, parry low prime. Understop-thrust, running V. through. The sword passes in back of V. and is drawn out in a straight line.

CHAPTER XVIII

SOCIAL PHASES

THE student has now before him practically all the theoretical points of fencing. They are not so complicated as one would imagine, but it is evident that skill may be acquired only by persistent practice. Fencing has a lure which, if once experienced, becomes permanent. Age does not dim the enthusiasm for it. As the lover of sports finds himself getting busier and busier with life's increasing complications, he may turn to fencing as the only sport which he can continue without the expenditure of too many precious hours. By practising ten minutes a day he is able to keep entirely fit.

A visit to the fencing salles of England, Hungary, Belgium, France, Italy and Spain, reminds one that many of the leading professionals and amateurs are not young. With few exceptions, the masters are past middle age. In England, at the Salle Bertrand, one meets Lieutenant Leon Bertrand, representing the fourth generation of that famous family, which has stood at the top of the profession in England for over a century. The Lieutenant is a fencer of great distinction, and is perhaps one of the great-

CAPT. FELIX BERTRAND.* LIEUT. LEON BERTRAND.

*Fencers the world over were saddened by his death in May, 1930.

H. Evans James.

Amateur Foil Champion 1901, Sabre Champion 1903, Army and Navy Foil Champion 1905, Olympic Sabre Champion 1908, Olympic Foil and Sabre Champion 1920.

est sabre-men in the world. At the Salle Bertrand, situated at Hanover Square, in the heart of busy London, one meets champions and ex-champions, members of Parliament, professional men and women, and occasionally a lord or a prince, for royalty at Bertrand's is not a novelty. There is a genial atmosphere—the six instructors so gracious and skillful are always ready with sabre, foil or épée. The comfortable lounge invites one to sit and watch bouts.

The gallery of unique photographs is very interesting. It consists of many photographs of famous men and women who have shared the privileges of the salle, and have contributed signed photographs to the collection. Here you may have a chat, or perhaps a bout, with such men as Mr. Evans James, five times champion. In 1901, Mr. James carried off the Amateur Foil Championship, in 1903 he won first place with the sabre, and in 1905 the Army and Navy Foil Championship. In 1908 he acquired the Sabre Championship at the Olympic games, and in 1920 the Foil and Sabre Championships. His son Evans James, Jr., is the present foil champion of Great Britain. Again, one enjoys the privileges of meeting Mr. Edgar Seligman, many times foil and sabre champion, banker, artist, and gallant supporter of fencing. Mr. Seligman, with Mr. Evans James, is constantly in demand as judge and referee. Mr.

Archibald Corble is one of London's most enthusiastic fencers, and possesses one of the world's greatest collections of swords and books on fencing.

One of London's most famous and popular sportsmen, Mr. Al. Miller-Hallett is frequently to be encountered at the Salle Bertrand. By his participation in and patronage of fencing, he has probably done more than any other man to encourage the progress of the sport in England. Lord Desborough, another of England's most distinguished patrons of fencing and many times champion of both foil and sabre, unsparingly gives to fencing his support and personal encouragement.

The young German Champion, Helen Mayer, trained with Bertrand. There are many other salles and Fencing Clubs in London, but none of them can claim the traditional background of Bertrand's.

In Paris, the pleasure of meeting the charming Mr. Lucien Goudin, present Amateur Foil Champion of the world, is an experience to be remembered. Paris can boast of many distinguished fencers. Perhaps one may visit the Automobile Club, and enjoy a chat with the tall, thin, gracious and gallant Professor Lucien Merignac. At the Automobile Club, the salle is the " last word " in elegance and equipment. The Rouleau brothers, Professors d'Escrime at the Circle Artistique at Litteraire, are genial gentlemen who offer a cordial welcome to all

AL. MILLER-HALLETT.

President of the National Amateur Fencers' Association, London.

HELEN MAYER (at left) GERMAN NATIONAL WOMEN'S FOIL CHAMPION AND RECENT OLYMPIC WINNER.
In a practice bout at the Salle Bertrand.

visiting fencers. They declare that American fencers are becoming a formidable group.

If one wishes to arrange for a daily fencing bout while in Paris, it is most convenient to register at Maitre Cléry's Salle at 3 Rue de la Boucherie. Professor Colin, Maitre Cléry's assistant, another of Paris' delightful professors, offers American visitors every opportunity to practise.

Maitre Cléry is one of the really great professors of France. For many years he was master of fencing at the famous *Joinville-le-Pont,* and he presides over his own school of fencing with the same dignity and efficiency he established at that interesting school.

Among the old bookstalls along the Seine are to be found books, pamphlets, and old prints of fencing. The price is about ten or twelve francs. For these same books one would have to pay from one to two hundred francs or more at the bookshops on the uptown boulevards.

It would require several volumes to present an adequate account of the fencing masters of Paris, and the many champions this city has developed. At Rouen, there is a ready welcome at the Salle of Mr. Raymond Delcan, and at le Havre, the point from which most of us embark, it is worth while to spend several hours at the Salle of Louis Breton, 85 Boulevard Strasbourg.

Each country has its great professors. At Budapest, one meets the distinguished Italo Santelli, whose skill with foil, and more particularly with the sabre, has placed him among the great swordsmen of Europe.

Practically all the masters agree that one cannot take up fencing too early. The supremacy of the old world fencers over those in America is due, in a great measure, to the fact that the old world teachers start training their fencing champions from the cradle.

In Italy, at the famous *Circolo de Scherina Fedes,* Seghorn, under the guidance of the wonderful master, Giuseppe Nadi, future champions begin training at the ages of eight and nine.

By careful, painstaking instruction, the child becomes thoroughly grounded in technique, and by the time he is able to think for himself, he is in a position to develop his individual theories along efficient lines.

I hope we may see fencing established in the public schools of America. There we should find the best material for future champions. The public school, with its cosmopolitan elements, would find in fencing a stabilizer for certain types. The fact that fencing does not require extraordinary physical development makes it acceptable to many who are not equipped for more strenuous sports. It thereby

opens a new field, with a broad range of qualities in which the ability to excel is worth striving for.

In Europe there is scarcely a city, or even a small town without its fencing salles.

Barcelona and Madrid, the largest cities of Spain, may each boast of some very famous salles. In Barcelona, Maitre Camps presides over the fencing rooms at the Military Club. Women's fencing clubs throughout Europe have long membership lists, and their activity in the sport is constantly increasing.

Each country has its constellation of fencing stars. America is beginning to make rapid headway, but American masters have been obliged to develop without the traditional background. However, with such men as Dr. Hammond, Mr. O'Connor, Col. Breckenridge and others of their type as examples, our prospective fencing stars have a very pleasing outlook, and the present demand for fencing instructors all over the United States is a favorable indication.

PART III

CONTEMPORARY ACTIVITIES

LEON DELEVOYE,
Editor of *L'Escrime et Le Tir*, Paris.

MAJOR STENSON COOK, PROFESSOR NADI. LEON BERTRAND.

CHAPTER XIX

MASTERS IN EUROPE AND AMERICA

One of the early teachers of fencing to come to America was Professor Louis Rondelle, author of *Foil and Sabre*.[1] He was born in Crepy-en-Valois, France, on January 31, 1864. He came to New York in 1881, and taught at the Knickerbocker and New York Clubs, then went to Boston to teach at the Boston Athletic Association.

Professor H. H. Jacoby was a pupil of the famous Monsieur Morel, fencing master of the Voltigeurs, and was honor student of fencing at the school of Joinville-le-Pont. He came to America in 1889 for the Fencers' Club of New York, and taught there for four years. He subsequently became fencing instructor at Columbia College and for Troop A of New York.

Emile Claude Gouspy, born at Chevroz, in the Canton of Marchaux, on May 13th, was one of the great fencers of France. In 1891 he entered the competition held in Paris on November 8th by the

[1] The English translation of *Foil and Sabre* was arranged by Felix Bertrand.

Tennis and Racquet Club of New York. He defeated all comers, and was invited to come to America as fencing master of this club.

M. Louis Vauthier was among the younger classical fencers of France. He was a brilliant student and teacher at the Academie d'Armes of Paris, and later had a small school on the Rue Cambon. His work came to the attention of a delegation seeking an instructor for the New York Fencers' Club; he was immediately engaged and brought to the United States.

Eugene Pini, the son of a Tuscan fencing master, followed his father's example and became a teacher at the Royal Italian Naval Academy. He attracted considerable notice in America. In general he used the Italian method, but borrowed many tactics from the French School. With several other fencers, including Greco and Pessina, he toured the world, challenging fencers everywhere. The newspapers gave a great deal of attention to their numerous victories. Pini later tried to arrange a match with Merignac and with M. Rue, at Paris, but the negotiations were never completed.

Professor A. J. Corbesier, a Belgian fencer, came to America to become instructor at the Naval Academy in 1865. He wrote several books, and was at one time instructor of the old New York Fencers' Club. Mr. George Heintz, who became Corbesier's

assistant at Annapolis, was the son of a famous fencer, and began to teach when only about fourteen years old.

M. Fournon, while teacher of fencing at the Boston Fencers' Club, staged in Boston the only meeting of professional fencers ever held in America. Among those who responded to his invitation was Sig. Levis, a pupil of the Great Pini.

Justin Bonnafous was one of the first fencing instructors of American birth. As fencing master of the Philadelphia Fencing Club, he was one of the leading professionals in that city. His father was at one time teacher of fencing at the Naval Academy.

Professor R. Senac was perhaps the most widely known fencing instructor in America. He taught consistently for over thirty years in New York, and had there one of the most beautifully-appointed fencing schools in the city. His son Louis has been successful in continuing the work.

Professor Martin Capdevielle has been teaching in America for over forty years, most of this time at the Fencers' Club of New York. During a recent conversation with the author he acknowledged that he was seventy-six, but still a fencer.

Professor B. Bertrand was probably the most important fencing master in Europe. He considered himself the legitimate successor of the great Angelo and his Salle d'Armes in Warwick Street, London,

was the favorite resort of all the aristocratic amateurs of England. He was the fencing master of the Prince Imperial. He wrote several books, all of which were very well received during his time. His son, Felix Bertrand, was one of the famous fencing masters of the world. The recent death of Captain Felix Bertrand, Jr., saddened devotees of the sport everywhere.

Mr. Leon Bertrand represents the fourth generation of this great line of masters. The great-grandfather instructed Napoleon I. The grandfather was instructor to Napoleon III. Probably Captain Felix Bertrand has been instructor to more royalty and more famous people than any other master in the world.

After the war, during which Captain Felix and Lieutenant Leon were in His Majesty's service, the Salle Bertrand resumed its activities at 1 Hanover Square. It has become a rendezvous for unnumbered prominent public figures in the social and professional circles of London.

In France, where fencing is an important part of the social life, there are many excellent instructors. At Paris there are the Merignac Brothers and the Roul Brothers, who hold important Club positions. Also there is Martin Clery, who has his own school of physical training, where he is assisted by Professor Colin.

GIUSEPPE NADI.

Alla Signora Cassera
Sua figlia Edoardo
M.e Beppe Nadi

NEDO NADI.

This father and son are known the world over as Italy's greatest representatives in the field of fencing.

EURELIO GARCIA CAMPS.
Master of Fencing at the Military Club, Barcelona, Spain.

In Rouen there are ANTOINE TASSY and RAYMOND DELCAN, both charming men and able instructors.

At le Havre is the famous instructor LOUIS BRETON, Maitre d'Armes, Circle d'Ejourno, 85 Boulevard Strasbourg. Breton possesses unusual skill and a delightful personality.

In Barcelona, the famous instructor SENOR CAMPS supervises fencing at the Military Club.

In Italy there are the famous GIUSEPPE and NEDO NADI with the Accademia Nacionale de Scherma, Naples.

Among the schools and colleges in America which have taken up fencing, Princeton University has acquired prominence under the guidance of JOSEPH DE VOS.

At the High School of Commerce in Boston, fencing has developed under the supervision of COLONEL RANLETT.

MELVIN E. WILLIAMSON, who is now with the Paramount Picture Corporation, and TRUEMAN O'QUINN are referred to in Chapter XX, in connection with the University of Texas.

The fencing coach at Harvard University is R. PEROY, a former Olympic Champion, now turned professional.

Yale has produced some very good fencers under the training of MONSIEUR GRASSY, who came from Belgium.

GEORGE SANTELLE, son of the greatest swordsman of Hungary, holds a distinguished place among American instructors, as fencing instructor at the New York Athletic Club and coach of the Olympic teams.

There are many excellent teachers, in Europe and in America, whose names have not appeared in this chapter because we have of necessity confined our references to the most prominent masters and institutions.

The French Army School at Joinville-le-Pont is an institution covering all gymnastics. It is from this school that all the old and most famous maitres d'armes were graduated. The training of these famous masters was thorough, and those who were able to pass all the tests were well worthy of the honors of combat to which their diplomas entitled them. The school is in charge of a commandant and four captains—each of whom has under him four general sections into which the school is divided. One acts as executive officer, another as treasurer, the third as instructor in gymnastics, and the fourth as instructor and director of fencing. Then come commissioned officers such as surgeons and lieutenants; about five adjutant-sergeants acting as disciplinary officers, and four or five practical instructors in fencing. Then there are movable officers such as sergeants and corporals acting as masters of the gym-

PROF. H. J. UYTTENHOVE.

Coach at Los Angeles Athletic Club and at University of Southern California.

PROF. CLÉRY.
Of the Salle Cléry in Paris.

nasium. From this school hundreds graduate—and the most brilliant of them return to the Joinville-le-Pont for further instruction in fencing. The French maitres d'armes feel the greatest contempt for those teaching in America and elsewhere who have conferred upon themselves the title of "Professor," because such a title in France means the hard work, time, experience, and scientific training necessary to qualify one for such a title.

The Fencing department is divided into four parts. Each section is organized as a salle d'armes. Every year about twenty diplomas are presented, and the recipients have been selected from a large group presenting themselves for final examination as candidates for this diploma. The candidates are brought before a jury consisting of general of the school, the commandant, a captain, a lieutenant, and four maitres d'armes. These men examine the candidate in four lines, namely theoretical knowledge, practical ability, capacity to teach, and general conduct under arms. For nearly fifty years this famous old school has been the cradle of the great French masters of fencing. Most of the seasoned instructors in Europe are graduates of this institution, but there are now growing up in America many fine fencers to whom much of the skill of the European masters has been transmitted by persistent training.

CHAPTER XX

SECTIONAL ACTIVITIES

Fencing in Southern California

The Southern California Division of the Amateur Fencers League of America, controlling the fencing situation in and around Los Angeles, lists, in 1930, 79 regular men members, 27 associate women members, and 5 honorary members. These fencers represent a number of organizations, the largest membership being that from the Los Angeles Athletic Club, which has always been, and is now, the center of fencing activities in this community. Other organizations represented by the membership of the division are as follows:

University of Southern California.
University of California at Los Angeles.
California Institute of Technology.
Captain Duff's Fencing Academy.
Hollywood Athletic Club.
160th Infantry, California National Guard.
Cumnock School for Girls.
Marlborough School for Girls.

Some of the outstanding personalities of Southern California are: Ralph B. Faulkner, the present

MISS KATHERINE E. FERAUD.
Premier Holder of the Southern California Championship.

A Group of Fencers at the Los Angeles Athletic Club.

Left to right: C. D. Cathcart, H. C. Berls, Pacific Coast Sabre Champion 1928, J. L. Thompson, Pacific Coast Épée Champion 1928, Ralph B. Faulkner, Pacific Coast Sabre and Épée Champion 1929, and member of 1928 Olympic Team, Leonard Pockman.

Pacific Coast Sabre Champion, who was also a member of the 1928 American Olympic Team and who represents the Los Angeles Athletic Club; Mr. H. C. Berls and Mr. H. G. Feraud of the Los Angeles Athletic Club, Mr. Feraud being Commissioner of Fencing at that institution; Mr. M. Yanoff, E. G. Schneider, W. B. Swigert and H. Stoefen of the University of California at Los Angeles; Hugh M. Miles, Dan Strebel, Fred Linkmeyer, and E. Carfagno of the University of Southern California; and Harold A. Corbin of Captain Duff's Fencing Academy.

Among those prominent in fencing circles among women are: Miss Katherine E. Feraud of the Los Angeles Athletic Club, who for two years was holder of the Southern California Championship; Miss Edith Jane of Captain Duff's Fencing Academy, the present Southern California Champion; and Miss Nannette Rittler of the Cumnock School for Girls.

The most prominent and successful among professionals in Southern California is Prof. H. J. Uyttenhove, the coach of the Los Angeles Athletic Club, who also handles the fencing at the University of Southern California and the Marlborough School for Girls. Captain John F. Duff is coach for the University of California at Los Angeles and also coaches the California Institute of Technology, as well as having his own private pupils at his fencing academy

in Hollywood. Captain St. Remie is coach for the 160th Infantry, California National Guard.

The popularity of fencing is increasing rapidly in Southern California. A great deal of this is due to the fact that it has become one of the minor sports at colleges, and the new members of this division, for the most part, are recruited from among the ranks of incoming freshmen at the universities. The present individual champions of Southern California are as follows: Foils, Ralph B. Faulkner of the Los Angeles Athletic Club; Epée, Dan Strebel of the University of Southern California; Sabre, Ralph B. Faulkner of the Los Angeles Athletic Club; Foils Team, Los Angeles Athletic Club; Epée Team, University of California at Los Angeles; Sabre Team, Los Angeles Athletic Club; and Women's Foils, Miss Edith Jane of Captain Duff's Fencing Academy.

The fact that the 1932 Olympiad is to be held in Los Angeles, at which time the fencers of the world will gather at this point, is adding a great stimulus to the sport of fencing, and it is expected that after the games in 1932 an even greater growth will be observed in Southern California.

Fencing at Princeton University

By Joseph De Vos, Fencing Coach

My sketch of fencing must be limited to my experience during the last year, which was my first in

JOSEPH DE VOS, COACH AT PRINCETON UNIVERSITY, 1929.

PRINCETON FRESHMEN FENCING TEAM, 1927-28.
Capt. C. D. Marvin at front centre and Coach Joseph De Vos at extreme right.

this country, and it is during that time the growth of fencing in general and at Princeton in particular has been phenomenal. Our squad this year numbers over eighty men in contrast to the twenty-odd fencing two years ago.

The merits of the sport *per se* are in a combination of mental and physical activity, not of personal combat. Then, too, it is a sport one takes with him from college to wherever he may go. The student has a field of exercise when engaged in fencing anywhere, and especially in the large cities where the modern tendency is attracting college graduates.

Fencing at the University of Texas

Seldom does one find a more striking example of the benefits of training than the experience of Kennedy Smith, former instructor at the University of Texas. Handicapped by inflammatory rheumatism, Smith began his fencing practice sitting on a high stool. His successive advances, from stool to crutches, thence to a cane, and finally to independent use of his limbs, he attributes entirely to his exercise with the foil. He is now practising law in San Antonio, Texas.

Melvin E. Williamson, who resigned his post as Master of Fencing at the University of Texas in 1926, has had an interesting career. He formerly taught fencing at the moving picture studios in

Hollywood, coached the National Army Championship team in 1918–19, and is now with the Paramount Pictures Corporation in San Antonio, Texas.

Trueman O'Quinn, who received his training under Williamson, succeeded him as Fencing Master at the University. As an indication of O'Quinn's industrious disposition, it is worth while to note that besides studying law, he has been editor of *Daily Texan,* a campus newspaper, and is an active member of Sigma Delta Chi, a journalistic fraternity, Delta Phi Delta, a law fraternity, and Omega Delta, a fencing fraternity. He holds the University title for the dueling-sword, and for some years has been coach of the University foils title holders.

Fencing in Preparatory Schools

Colonel Ranlett of the Boston High School of Commerce has supplied the following interesting sketch written in February, 1929

During the past five years Boston's High School of Commerce has come to the front in the sphere of preparatory school fencing and the story of the " Commerce " fencers is rather interesting.

A group of boys in this school in '23 and '24, including youngsters from Cuba and South America who had received a little fencing instruction at home, decided to form a fencing club, and approached Col. Ranlett, the military instructor of the Boston Schools, and asked him if he would give them " a few points " on the subject. Col. Ranlett, who was prominent in the fencing world of twenty-five years

KENNEDY SMITH.

MELVIN E. WILLIAMSON.

TRUEMAN O'QUINN.

Courtesy of The Tradesman (Boston High School of Commerce).

Courtesy of Smith College Press.

ABOVE—FENCING TEAM AT BOSTON HIGH SCHOOL OF COMMERCE.
BELOW—FENCING SQUAD AT SMITH COLLEGE.

ago, finally consented to help them on the condition that no one should attempt any free fencing until given permission to do so, and that absolute fidelity to practice should be promised. The permission and authority of the Boston School Committee were obtained, the official act of the Committee authorizing the sport " under the direction of Lieut. Col. Charles A. Ranlett, Military Instructor." In October, 1924, the club began its regular work, meeting each Monday afternoon from the close of school until 5:00 P. M. and on the other days of the week during period IV of the regular school session; this being the " activities " time in this school for extra-curricular pursuits.

For four and one-half months the club worked hard at exercises in foot-work, attack, parry, and riposte, with no assault whatever. Col. Ranlett's instruction is entirely individual, taking one pupil after another on the mat and developing his sword and body control under close supervision, and the early days of the Commerce Club were necessarily slow, since no " fencing " together was allowed. After about five months of this the boys were permitted to begin free fencing, and the result of the careful preparatory foundation was at once apparent. The fact that the club had been formed had been published, and challenges for meets had been received from several preparatory schools and from the Freshman teams of Harvard University and the Massachusetts Institute of Technology. In March, 1925, the High School of Commerce Fencing Team made its bow to the public, its first match being with the Harvard Freshman at the Hemenway Gynasium in Cambridge. Commerce was beaten in this meet-

ing by the score of 5 to 4, but felt quite satisfied with so close a score. It won all the other matches that were fenced that first year, and has ever since kept up the standard then established. During the present season (1928–1929) and up to the date of this writing it has fenced but three matches and in these has defeated Harvard Freshman Team 8 to 1; the combination team of the High Schools of Providence, R. I. by a score of 8 to 1, and the varsity team of Phillips Academy (Andover) 5 to 4.

Col. Ranlett's method is that taught at West Point; in other words, the modern French system. He began fencing when a small boy because his father was an army officer and a pupil of the great French fencer Colonel DeSalignac. Col. Ranlett took lessons of several teachers in Boston between 1888 and 1892, and on entering the U. S. Military Academy at West Point in 1894 soon became a favorite of the Master of Sword, Lieut. Herman J. Koehler. In 1895 he won the foil championship of the U. S. Corps of Cadets, and was selected, with Cadet Ward of his class, to fence in exhibition before the Congressional Board of Visitors in June, 1895. Having left the Army, which he did not reenter except for National Guard connections until the outbreak of the great war in 1917, he fenced professionally from 1904 to 1908, and in that period coached several college teams, taught in the Department of Physical Education at Harvard and fenced exhibition and competition, professionally. After a serious accident in November, 1908, he gave up fencing entirely and never touched a foil again, except for a brief time in France as an amusement, until he took up coaching the " Commerce " team, which he

has conducted without remuneration and purely for love of the sport.

The personnel of the team for 1929 was as follows:

Captain and manager, F. Thomas Leonardi, H.S.C., '29
No. 1, Lawrence Donoghue, H.S.C., '29
No. 2, W. Scott McFetridge, H.S.C., '29
1st Sub., Herman Matthei, H.S.C., '29
2nd Sub., Fernando Fernandez, H.S.C., 29

There are about twenty-five members in the Fencers' Club of the school, and since the first year the method of instruction has been for the members of the team (the " C " letter-holders) to give individual instruction to the new members and the beginners generally, taking each one " on the mat " at a time, during the first three months of the year of fencing. It is a principle of all instruction that teaching always helps the teacher, and this system has proved to be a good one, as the coach himself cannot find time to give individual lessons to so many in the limited number of hours devoted to the sport.

Col. Ranlett believes that fencing is a sport which cannot be taught by anything but individual contact. He says that at the very beginning one can absorb a few general ideas of foot-work and balance, and the elementary positions of the sword under group instruction, but that the fine art of fencing cannot be conveyed except by close supervision and execution with the teacher. He considers it the chess of gymnastic sports; a game in which the moves are numberless, but for which the countermove, in each case, must be determined in a split second instead of after careful deliberation, as in the table game.

CHAPTER XXI

CAPTAIN'S REPORT

1928 AMERICAN OLYMPIC FENCING TEAM

From: HENRY BRECKINRIDGE, Captain Fencing Team.
To: MAJOR GENERAL DOUGLAS MACARTHUR, President American Olympic Committee.
Subject: REPORT OF FENCING TEAM AT IX OLYMPIAD.

1. The Fencing competitions lasted from Sunday, July 29th to Saturday, August 11th, inclusive. They were divided into series as follows:

Foil ..... Team
Foil ..... Individual
Foil ..... Individual—Women
Epée ..... Team
Epée ..... Individual
Sabre ..... Team
Sabre ..... Individual

The American results in these seven events will be reported seriatum.

2. Foil Team.

The Foil Team drew Egypt and Switzerland in the elimination pool, and defeated both. The U. S. defeated Egypt 11—5. Calnan won 4 bouts receiving

Dr. Graeme M. Hammond.
President of the American Olympic Association, 1928.

Miss Adeline Gehrig.
Amateur Women's Olympic Foil Champion, 1924.

only 3 touches. Peroy won 1 bout. Levis won 3 bouts. Rayner won 3 bouts.

U. S. defeated Switzerland 14—2. Breckinridge and Calnan won 4 bouts each. Peroy and Levis won 3 each.

These two victories advanced U. S. to first semi-final pool where Argentine and Holland were met. A hard match with Argentine (which later won 3rd place) resulted in a score of 8—8. Argentine won the decision on points, having received 55 touches and the United States 62. Levis made the outstanding performance in this match, winning all 4 bouts. Calnan won 2 bouts, Breckinridge and Peroy each won 1. The loss of this match on points proved critical. It threw the U. S. into the next semi-final pool with France and Italy and blocked the way to the final.

U. S. beat Holland 12 to 4. Calnan and Levis each won 4 bouts. Peroy and Rayner each won 2 bouts.

In the last semi-final pool U. S. met France and Italy.

France defeated U. S. 11—5. Levis won 2 bouts. Calnan, Peroy and Every won 1 bout. The judging in this match was unsatisfactory. It is my belief that Calnan and Peroy each won a bout he did not receive from the judges.

Italy decisively defeated U. S. 14—2. Calnan and Peroy lost 4 bouts each. Breckinridge and Levis each won 1 bout. At this juncture Calnan showed excessive fatigue due to cold and fever which affected him also during the foil individuals and from which he did not recover until the start of the épée.

In the foil-team matches

Calnan won 15 bouts and lost 9
Levis won 17 bouts and lost 7
Peroy won 8 bouts and lost 16
Rayner won 5 bouts and lost 3
Breckinridge won 6 bouts and lost 6
Every won 1 bout and lost 3

3. Foil Individual.

Calnan, Levis and Every were entered in the Foil individual. Levis made the best showing—going through to the finals. This was the first time an American fencer has reached an individual final in the Olympic Games. There were 74 entries. 12 reached the final pool. Levis finished 11th.

In the elimination pool Levis finished 3rd with 3 victories and 2 defeats.

In the semi-final pool Levis came 4th with 3 victories and 3 defeats.

In the finals Levis was 11th with 2 victories and 9 defeats.

Total: 8 victories, 14 defeats.

CALNAN: In the elimination pool Calnan was 3rd with 3 victories and 2 defeats. He was eliminated in the semi-final with 1 victory and 6 defeats. This was a very strong pool from which emerged Gaudin, Gaudini, Bru, and Gazzera.

Total: 4 victories, 8 defeats.

EVERY: In the elimination pool Every came 2nd with 5 victories and 2 defeats. In the semi-final pool he was eliminated with 1 victory and 6 defeats. His fencing was very creditable, in most of his bouts winning 4 touches.

Total: 6 victories, 8 defeats.

4. Foil—Women's Individual.

U. S. entered 2 women, Mrs. Irma Hopper and Miss Marion Lloyd. Mrs. Hopper was eliminated —1 victory, 5 defeats. Miss Lloyd made an excellent record and failed to reach the finals by only 2 touches.

In the elimination pool Miss Lloyd was 3rd with 4 victories and 2 defeats. She administered to Elena Mayer, the champion, her only defeat. She defeated Mrs. Freeman who was 2nd. In the semi-finals Miss Lloyd was eliminated—3 victories, 4 defeats. Miss Lloyd's excellent showing is a credit not only to herself, but to her master, Mr. Joseph Vince.

5. Epée Team.

The Epée Team drew Hungary and Egypt in the elimination pool.

U. S. defeated Hungary 11—5. Calnan won 4 bouts. Lyon won 3, Milner 3 and Rayner 1.

U. S. defeated Egypt 9—7. Calnan won 4 bouts, not receiving a single touch. Milner won 3 bouts. Lyon and Breckinridge each won 1 bout.

These victories advanced U. S. to the first semi-final pool where Portugal and Norway were met.

Portugal (which won 3rd place) defeated U. S. 8—7 (and one double touch).

Breckinridge won 3 bouts.

Calnan won 3 bouts.

Milner won 1 bout.

Lyon won 0 bout.

U. S. defeated Norway 8—7 (one double touch).

Calnan won 3 bouts. Rayner won 3 bouts. Milner won 2 bouts. Breckinridge won 0 bout.

These victories advanced U. S. to the 2nd and last semi-final pool where Spain, France and Belgium were met.

U. S. defeated Spain 9—7.

Calnan won 4 bouts receiving only 1 touch. Milner and Rayner won 2 bouts each. Barnett won 1 bout.

France defeated U. S. 9—4 (and 4 double touches).

Calnan won 2 bouts. Lyon and Milner won 1 bout each. Rayner won 0 bout.

Belgium defeated U. S. 7—2 (4 double touches). Calnan and Milner each one bout.

I consider the judging in this match very bad. Belgium, defeated in the finals by France and Portugal, could not have defeated the U. S. decisively, if at all, with just and capable judges.

Total:

Calnan won 21 bouts and lost 7.
Milner won 13 bouts and lost 15.
Lyon won 5 bouts and lost 11.
Rayner won 6 bouts and lost 13.
Breckinridge won 4 bouts and lost 8.
Barnett won 1 bout and lost 3.

6. Epée Individual.

There were 65 entries. For the first time in the history of Olympic Fencing Americans reached the finals of the Epée individual and Calnan won 3rd place in the extra final of 4 men.

In the elimination pool Calnan was 2nd with 7 victories and two defeats.

In the 1st semi-final Calnan advanced with 8 victories and 3 defeats.

In the 2nd semi-final Calnan advanced with 4 victories and 4 defeats.

In the final Calnan was 3rd with 6 victories and 3 defeats.

In the extra-final 4 fencers survived and fought for 10 touches by direct elimination.

Buchard defeated Calnan 13—11 (Two touch lead necessary to win bout under rules).

Gaudin defeated Tom.

Calnan defeated Tom, winning 3rd place.

MILNER: In the elimination pool Milner advanced with 4 victories and 5 defeats. In the 1st semi-final he advanced with 6 victories and 5 defeats. In the 2nd semi-final Milner advanced with 4 victories and 4 defeats. In the final he won 1 victory, with 8 defeats.

Barnett was eliminated in the 1st pool with 1 victory and 8 defeats.

Total:

Calnan 26 victories—13 defeats.
Milner 15 victories—22 defeats.
Barnett 1 victory—8 defeats.

7. Sabre Team.

The Sabre Team had the misfortune to draw a very strong field in the elimination pool. Hungary, Poland, Great Britain; Hungary was 1st in the final. Poland came 3rd.

Hungary defeated U. S. 14—2. Muray and Huffman each won 1 bout. Acel and Cohn won 0 bout.

Poland defeated U. S. 9—7. Muray won 3 bouts, Huffman won 2 bouts. Lyon and Van Buskirk each won 1 bout. U. S. was eliminated.

Muray won 4 victories—4 defeats.
Cohn won 0 victories—4 defeats.

Acel won 0 victories—4 defeats.
Huffman 3 victories—5 defeats.
Lyon 1 victory—3 defeats.
Van Buskirk 1 victory—3 defeats.

8. Sabre Individual:

Muray was eliminated in the 1st round with 1 victory and 4 defeats.

Huffman survived the elimination pool with 2 victories and 2 defeats.

Cohn likewise with 3 victories and 2 defeats. Both were eliminated by a narrow margin in the semi-final.

Huffman barely missed going up to the final. He was tied on bouts with Lacroix of France to be the last man to go up. Each had 3 victories. Lacroix, having 2 touches less than Huffman, advanced. Cohn in the semi-final fenced excellently against Gambos and de Jong. He defeated de Jong, who came second in the 1924 Olympics, 5—0. He defeated Gambos, former champion of Europe, 5—1; but losing to weaker fencers he was unable to advance to the final.

9. Résumé:

In the team competition all 3 teams gave a hard fight to all and made a strong bid for the third place.

The Foil Team was helpless before Italy but gave France a hard fight and was on even terms with the next best.

The Epée Team did not meet Italy. It was inferior to France and Italy, but on a par with any other.

The Sabre Team was inferior to Hungary and Italy, but fought on even terms with others.

In team competition, as a general rule, the old fencers are a burden on the back of the young. Unless an older man has perfect technique, he is good for about one match a day. The old men cannot stand the grind of long competition. This does not apply to perfect technicians like Gaudin or Tersztyanszky, but can be laid down as a general rule.

Calnan and Levis did splendidly in the foil. Every did well when he had a chance and Rayner fought with his accustomed indomitable spirit. Calnan and Milner bore the brunt of the épée team.

Huffman and Muray excelled for the sabre team whereas Huffman and Cohn made the best performance in the individual sabre.

Levis in the individual foil and Calnan's 3rd place in the épée, with Milner arriving in the final épée were the outstanding performances of the American Fencers, unequalled by any past American Olympic Fencing Team.

In the team competition the 3rd place won by the 1920 Foil Team still stands to be bettered.

On the whole, the U. S. Fencing Team at the IXth Olympiad was the best balanced in all weapons in my experience with American Fencers at the Olympiads. The future policy is obvious. Scrap the old men or use them sparingly and build future teams of young men. We have a good nucleus for future teams.

Foils	Epée	Sabre
Calnan	Calnan	Huffman
Levis		Cohn
Every		

We should find the material for the next Olympic

Fencing Team in these men and other men now in college.

In Rene Pinchart and George Santelli, we have had the best coaches possible. They have worked without ceasing with the available material. The progress of our Olympic Fencing is largely due to them. I believe their excellence will be further demonstrated by the future international performance of American Fencers. To Mr. Grasson, the Yale coach, great credit is due for the development of Every and Huffman, his pupils.

To show the grueling test of a good fencer in the Olympic Games we may cite the case of Calnan. He fought 103 bouts:

Won 66 victories—suffered 37 defeats and made 4 double touches.
17 nations were represented by Foil Teams.
20 nations were represented by Epée Teams.
13 nations were represented by Sabre Teams.
Altogether, 22 nations were represented in the fencing.

The organization of the Matches by the Dutch Fencing Federation was excellent. The specially built pavilion adjacent to the main stadium was the best location for Olympic Fencing I have seen. All the arrangements were carried out with efficiency. Messrs. Schoon and Anspach with their colleagues deserve great credit and thanks of all concerned.

It is reasonable to hope that the conduct of future Olympic Fencing competition be characterized by a higher chivalry than was attained at the last three Olympiads. Of course, Fencing is a combative

sport. The will to win is developed to a high pitch. It should not be otherwise. But always there should be maintained that spirit of courtesy and sportsmanship for which the art stands. The code of the game should require a fencer to acknowledge a touch received. It should restrain him from claiming by word or gesture a touch which he does not make or a touch which he does make. The prerequisite for attaining this desirable state of conduct by competitors is impartial and efficient judging. Judges should not be controlled in their decisions by the acknowledgment of competitors. But such acknowledgment is to my mind a requisite manifestation of the chivalry of our sport. No honorable fencer desires to receive credit for a touch he did not make, nor is willing to disregard a valid touch made against him. No greater honor was gained for his country in the Fencing at the IX Olympiad than the spontaneous admiration created on all sides by the sportsmanlike conduct of Ducret of France, who unfailingly acknowledged all valid touches against him and made no unseemly manifestations of any sort throughout all of his arduous matches. His victories or defeats are forgotten. His honorable and sportsmanlike conduct always will be a pleasant memory to those who participated in the Fencing of the IX Olympiad.

The success of the Fencing was due in no small part to such excellent presidents of the jury as the masterful Major de Jong of Holland, Biscoe of England, Cuomo of Italy, Lajoux of France and Anspach of Belgium. Much of the judging was good. Some of it was decidedly incompetent. And some of it lacked that impartiality without which fencing com-

petition becomes a very disagreeable spectacle and experience.

Finally, it is a pleasure to report the growing popularity of our great sport. Fencing nations recently appearing in Olympic competition made a splendid showing and demonstrated the widespread growth of the art. Argentina was represented by a strong team of young men expert in the Italian school. Likewise, Egypt sent for the first time a team of strong fencers and fine sportsmen. We hope all of the nations represented at the IX Olympiad will come to Los Angeles in 1932.

HENRY BRECKINRIDGE,
Captain—Fencing.

CHAPTER XXII

LIST OF FENCERS WHO COMPETED IN THE OLYMPIC FENCING CHAMPIONSHIPS IN THE EIGHTH OLYMPIAD AT PARIS, FRANCE—1924

FOIL—MEN (INDIVIDUAL)

Argentina
H. A. Casco
R. Larraz
L. J. Luchetti
A. Santamarina

Austria
A. Gottfried
R. Brunner
E. Baylon
Dr. K. Ettinger

Belgium
D. Beauran
Ch. Crahay
F. De Montigny
M. Van Damme

Chile
Novoa
Fernandez

Cuba
R. Fonst
O. Seiglie
A. Ledon
F. Alonso

Czecho-Slovakia
F. Dvorak
V. Lada
Dr. J. Cernohorsky
J. Javarek

Denmark
J. O. H. Berthelsen
I. Osilier
E. Sjoquist
S. A. Munck

Egypt
B. Hassanein
Misrahi

France
L. A. P. Gaudin
P. Gattiau
R. F. Ducret
A. Labattut

Great Britain
P. G. Doyne
R. C. L. Montgomerie
E. Seligman
F. G. Sherriff

Greece
T. Foustanos

Holland
F. Vigevens
De Jong
P. Kunze
N. Nederpelt

Hungary
L. Berti

Hungary (Cont'd)
Z. Schenker
E. Tersztyanszky
Dr. P. Posta

Italy
A. Boni
G. Chiavacci
G. Tessina
O. Tuliti

Norway
J. C. Falkenberg
F. H. Lorentzen
S. A. Aas

Poland
K. Wunkler
W. Winklerowa
W. Dubienska

Portugal
D'Andrade
Queiroz

Spain
S. Garcia Canudas
F. de Pomes Soler
D. Diez de Rivera
J. Delgado

Switzerland
J. L. Albaret
M. E. Empeyta

FOIL—MEN (INDIVIDUAL)—*Continued*

Switzerland (Cont'd)
E. Fitting
F. Fitting

United States
T. P. Jeter
G. C. Calnan
G. H. Breed
C. B. Boyce

Uruguay
E. Pan
V. Lapido
G. Tellechea
D. Mendy

FOIL—WOMEN (INDIVIDUAL)

Denmark
Y. Barding
E. O. Osiier
I. Buhl
G. Heckscher

France
M. Bory
Y. Conte
L. Prost
F. Tassy

Great Britain
G. Daniel
G. M. Davis
M. B. Freeman
A. B. Walker

Holland
J. J. De Boer
H. Stokhuyzen
A. J. J. Admiraal

Hungary
G. Tary

Sweden
E. Hamilton
E. Hellquist
H. Olsen

Switzerland
S. Bonnard
E. Fitting
J. H. Morgenthaler

United States
C. H. Hopper
A. Gehrig

EPEE (INDIVIDUAL)

Argentina
Nazar-Anchorena
R. Larraz
L. J. Lucchetti
Pons-Lezica

Belgium
P. Anspach
C. Delporte
E. Gevers
L. Tom

Chile
Novoa
Fernandez

Cuba
R. Fonst
S. De Cardenas
F. Calves
O. Seiglie

Czecho-Slovakia
H. Jacquet
J. Jungmann
V. Lada
J. Tille

Denmark
J. O. H. Berthelsen
I. Osiier
P. M. W. Ryefelt
V. Stilling-Andersen

Egypt
K. Agathon
A. Hassanein Bey
J. Misrahi

France
L. P. A. Gaudin
A. Massard
R. F. Ducret
G. W. Buchard

Great Britain
C. H. Biscoe
R. Frater
M. D. V. Holt
R. C. L. Montgomerie

Greece
J. Georgiades
T. Triantafillakos
C. Nicolopoulos
E. Scotidas

Holland
W. Brouwer
A. E. W. De Jong
J. D. H. De Beaufort
H. J. M. Wynoldy

Italy
J. Basletta
M. Bertinetti
G. Canova
V. Mantegazza

EPEE (INDIVIDUAL)—*Continued*

Norway
J. C. Falkenberg
F. H. Lorentzen
S. A. Aas
R. Heide

Portugal
De Noronha
Mayer
Mascarenhas
Paredes

Spain
J. Delgado

Spain (Cont'd)
F. de Pomes Soler
D. Garcia Montoro
C. Miguel

Sweden
C. Gripenstedt
N. Hellsten
G. Lindblem
Lagercrantz

Switzerland
C. Antoniades
M. E. Empeyta

Switzerland (Cont'd)
F. Fitting
H. Jacquet

United States
A. Milner
A. S. Lyon
G. C. Calnan
H. Breckinridge

Uruguay
D. Mendy
G. Tellechta
V. Lapido
H. Belo Herrera

SABRE (INDIVIDUAL)

Argentina
H. A. Casco
C. Merlo
R. Sola
S. Torres Blanco

Austria
W. Zborzil
H. Obersteybler
R. Pycha
O. Herschmann

Belgium
C. Deporte
(Count F. Goblet D'Alviella)
L. Tom
Cap. Acke

Chile
Harnecker

Cuba
R. Fonst
R. Villegas
R. Manalich
O. Seiglie

Czecho-Slovakia
O. Svorick
F. Dvorak
L. Oppl
J. Jungmann

Denmark
J. O. H. Berthelsen
E. H. Levison
U. Osiier
S. A. Munck

France
M. M. J. Perrodon
G. J. Conraux
R. F. Ducret
De Saint-Germain

Great Britain
A. H. Corble
W. Hammond
C. A. Kershaw
E. Seligman

Greece
J. Georgiades
T. Triantafillakos

Greece (Cont'd)
C. Nicolopoulos
E. Scotidas

Holland
Delaunoy
M. H. Van Dulm
J. Van Der Wiel
A. E. W. De Jong

Hungary
L. Berti
J. Garai
A. Posta
E. Tersztyanszky

Italy
J. Sarrocchi
E. Moricca
M. Bertinetti
O. Puliti

Norway
S. A. Aas

Spain
C. Revenga
A. De La Rubia

SABRE (INDIVIDUAL)—*Continued*

Spain (Cont'd)
J. Olivares
J. Gonzales

Turkey
E. Fouad Bey

United States
C. R. MacPherson
L. V. Caster
J. Gignoux
A. S. Lyon

Uruguay
H. Belo Herrera
C. Rolando
V. Lapido
P. Mendy

FOIL (TEAMS)

Argentina
H. A. Casco
L. Lucchetti
A. Santamarina
C. Guerrico
C. F. Camet
J. Sosa
F. C. Bollini

Austria
R. Brunner
Dr. K. Ettinger
E. Baylon
A. Gottfried
E. Huber
Dr. R. Kaan
Ing. H. Philipp
H. Oberst Eybler

Belgium
D. Beaurain
C. Grattay
X. De Beukelaer
F. De Montigny
E. Dufrane
M. Van Damme
C. Crahay
A. Derooker

Cuba
R. Fonst
O. Seiglie
L. Centon
A. Ledon
M. Canas

Cuba (Cont'd)
D. Aizcerbe
F. Alonso
S. Sardinas

Czecho-Slovakia
F. Dvorak
V. Lada
J. Javarek
Dr. J. Cernohorsky
J. Jungmann
Dr. O. Lada
Z. Vavra
L. Oppl

Denmark
J. O. H. Berthelsen
I. Osiier
E. Sjoqvist
S. A. Munck
H. K. V. Frender
V. Stilling-Andersen
P. M. V. Ryefelt

France
L. P. A. Gaudin
P. Cattiau
J. Coutrot
R. Ducret
H. Jobier
A. Labattut
G. De Luget
J. Perotaux

Great Britain
E. Seligman

Great Britain (Cont'd)
E. M. Amphlett
S. Cooke
P. G. Doyne
R. C. L. Montgomerie
F. G. Sheriff
R. Sutton
R. M. P. Willoughby

Holland
H. J. M. Wynoldy
P. Kunze
A. E. W. De Jong
F. Vigeveno
S. Zeledenrust
N. Nederpelt

Hungary
L. Berti
Dr. A. Posta
J. Rady
Z. Schenker
E. Tersztyanszky
Dr. P. Toth

Italy
O. Puliti
G. Pessina
V. Argento
G. Chiavacci
J. Gaudili
A. Boni
L. Guomo
D. Carniel

LUCIEN GAUDIN.
World Amateur Foil Champion, 1929.

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I. II.

Reproduced by courtesy of the "Morning Post," London.

III. IV.

I. LUKE V. FILDES, International Épée Champion, 1929.
II. A. GORDON PILBROW, Junior British Épée Champion, 1929.
III. C. L. DEBEAUMONT, International Junior Épée Champion, 1928.
IV. C. H. BISCOE, International Épée Champion, 1924.

FOIL (TEAMS)—*Continued*

Spain
J. Delgado
D. Diez de Rivera
F. de Pomes Soler
S. Garcia Canudas
F. Garcia Bilbac
C. Miguel de Los Reyes
M. Zabalza de la Fuente

Switzerland
E. Empeyta
F. Fitting

Switzerland (Cont'd)
C. H. Rochat
J. L. Albaret
E. Fitting
C. Antoniades

United States
G. Calnan
F. B. Walker
G. H. Breed
H. Bloomer
T. P. Jeter
P. W. Allison

United States (Cont'd)
B. Boyce
A. S. Lyon

Uruguay
D. Mendy
G. Tellechea
E. Pan
V. Lapido
P. Mendy
H. Belo Herrera
D. Rolando
O. Mendy

EPEE (TEAMS)

Argentina
P. Nazar Anchorena
R. Larras
L. J. Lucchetti
C. Pons Lezica
F. C. Bollini
J. N. Sosa
S. Torres Blanco
R. Sola

Austria
Dr. O. Herschmann
R. Picha
H. Oberst Eybler
Dr. W. Zborzil
Dr. K. Ettinger
Ing. H. Philipp
A. Gottfried
L. Veltze

Belgium
E. Gevers
P. Anspach
R. Feyerick
L. Tom
C. Delporte
P. Braine
J. De Craecker
V. Boin

Cuba
R. Fonst
O. Seiglie
S. de Cardenas
F. Calves
A. Parajon
S. Q. Torres
A. Lopez
O. Miranda

Czecho-Slovakia
J. Jungmann
J. Cernohorsky
J. Javarek
Dr. J. Tille
V. Rechner
V. Lada
Dr. F. Pavlat

Denmark
H. O. H. Berthelsen
I. Osiier
P. M. W. Ryefelt
V. Stilling-Andersen
H. K. V. Frender
S. A. Munck
E. Sjoqvist

France
L. A. P. Gaudin
G. W. Buchard
G. L. Cornereau
R. F. Ducret
A. Labattut
R. Liottel
A. Lippman
G. C. A. Tainturier

Great Britain
E. Seligman
C. H. Biscoe
G. M. Burt
A. D. E. Craig
R. Frater
M. D. V. Holt
R. C. L. Montgomerie
C. B. Notley

Greece
J. Georgiades
T. Triantafillakos
C. Nicolopoulos
E. Scotidas
C. Kotzias
J. Charamis
C. Botassis

EPEE (TEAMS)—*Continued*

Holland
Scheffer
W. Brouwer
H. J. M. Wylnoldy Daniels
L. Delaunoy
A. E. W. De Jong
De Beaufort, J. D. H.
W. P. L. Hubert van Blyenburgh

Italy
G. Canova
M. Bertinetti
J. C. Cornaggia
V. Cuccia
E. Compagna
J. Basletta
E. Moricca
V. Manta-Gazza

Norway
S. A. Aas
J. C. Falkenberg
R. Heide
F. H. Lorentzen

Portugal
Eca Beal
Mayer

Portugal (Cont'd)
Cunha Da Silveira
Paiva
Paredes
Noronha
Pinteleite
Mascarenhas

Spain
J. Delgado Fernandez
F. de Pomes Soler
D. Garcia Montoro
C. Muguel de Los Reyes
D. Diez de Rivera
M. Zabalza de la Fuente
J. Lopez Lara Maldor
F. Garcia Bilbao

Sweden
G. Dyrssen
C. Gripenstedt
N. Hellsten
B. Lagercrantz
G. Lindblom
E. Raberg
B. Uggla
O. Valin

Switzerland
H. Jacquet

Switzerland (Cont'd)
M. Pictet De Rochemond
L. L. Montagnier
F. Fitting
E. Empeyta
E. Fitting
C. Antoniades
J. L. Albaret

United States
A. Lyon
G. Calnan
A. Milner
H. Breckinridge
J. Breed
W. Russell
S. Waldhaus
L. Shore

Uruguay
D. Mendy
H. Belo Herrera
G. Tellechea
V. Lapido
C. Rolando
E. Pan
P. Mendy
S. Ferreira

SABRE (TEAMS)

Argentina
E. Vandera
W. Soboleswki
T. Friedrich
A. S. Malecki
H. A. Casco
R. Sola
C. Merlo
A. Ponce Costa
S. Torres Blanco
P. Nazar Anchorena
C. F. Camet

Argentina (Cont'd)
C. Guerrico

Austria
Herschmann
Picha
Oberst Eibler
Dr. Zborzil
Dr. Ettinger
Philipp
Gottfried
Veltze

Belgium
J. Lt. Willems
Count F. Goblet D'Aviella
J. Maes
R. Feyerick
C. Delporte
C. Van Moorsel
L. Tom
Cap. Acke
Lt. Berk

SABRE (TEAMS)—*Continued*

Cuba

R. Fonst
R. Manalich
R. Villegas
S. Olozoga
A. Sansares
R. Castells
V. Fernandez
J. Leon

Czecho-Slovakia

F. Dvorak
O. Svorcik
V. Lada
L. Oppl
J. Jungmann
A. Barta
Dr. O. Lada
Z. Vavra

Denmark

J. O. H. Berthelsen
E. H. Levison
I. Osiier
S. A. Munck
V. Stilling-Andersen
H. K. V. Frender
P. M. V. Ryefelt
E. Sjoqvist

France

M. M. J. Perrodon
G. Conraux
J. Jannekeyn
J. Lifschitz
J. Margraff
De Saint-Germain
M. Taillandier
G. Trombert

Great Britain

E. Seligman
E. W. H. Brookfield
A. H. Corble
W. Hammond
C. A. Kershaw
W. W. Marsh
A. R. Martin
F. G. Sheriff

Greece

J. Georgiades
T. Triantafillakos
C. Nicolopoulos
E. Scotidas
C. Kotzias
J. Charamis
C. Botassis
C. Economou

Holland

A. E. W. De Jong
H. J. M. Wynoldy Daniels
J. Van Der Wiel
L. Delaunoy
M. H. Van Duim
S. Zeldenrust
C. W. Ekkart
A. T. Colenbrander

Hungary

J. Garai
Berty
Dr. A. Posta
Z. Schenker
L. Szechy
E. Tersztyanszky
E. Hulyarik
Rady

Italy

E. Moricca
M. Bertinetti
B. Bini
O. Puliti
J. Sarrochi
V. Cuccia
R. Anselmi
C. Anselmi

Poland

K. Winkler
A. Papee
Dr. A. Ader
J. Zabielski
Vandera
Sobolewsky
Friedrich
Malecky

Spain

C. R. A. Revenga Y Perez-Lara
A. de la Rubia Sarda
J. de Olivares Bruguera
J. J. A. Gonzales Boada
J. Toledo Coca
F. Guillen Iglesias
A. Sanchez Gimenez
J. Mela Oms

United States

A. S. Lyon
J. Strauss
L. V. Castner
C. R. MacPherson
J. B. B. Parker
L. M. Fullinweider
J. E. Gifnoux
H. Van Buskirk

Uruguay

C. Rolando
P. Mendy
H. Belo Herreira
V. Lapido
D. Mendy
R. Olivera Calamet
G. Tellechea
E. Pan

CHAPTER XXIII

THE CORBLE COLLECTION

Archibald H. Corble took up Fencing in 1902, when a member of Artillery Volunteer Force. His first master was Sergeant-Major Walter of the Gymnastic Staff, and afterwards a pupil of the famous Maestro Joseph Magrini. The latter, with Maestro Masiello, first introduced the light Italian Sabre methods in the British Army. Since 1906 Mr. Corble has been a member of the Salle Bertrand. He was one of the Founders of the Sabre Club.

He always specialized in sabre fencing, but was also interested in the early forms of swordplay, such as rapier-and-dagger, double-hander, and sword-and-buckler, having been a pupil of the late Captain Alfred Hutton, the great authority and writer on the subject.

He won the Territorial Sabre Championship at the Military Tournament in 1908, the German Gymnastic Society's Sabre Competition in 1909, the Sarens Sabre Cup at the Ostend Tournoi of 1913, the Amateur Sabre Championship of Great Britain in 1922 and 1927, and was runner-up of this event in 1914. He was a member of the British Olympic Sabre Team at Stockholm in 1912, Paris in 1924, and

Amsterdam in 1928, and of the British Sabre Team in the Anglo-American Thompson Trophy match in 1923.

He has organized and taken part in numerous displays of modern and ancient fencing, notably those entitled " The Duel Throughout the Ages " held at the Botanical Gardens, and one given at the St. James Theatre in 1912, arranged by the late Egerton Castle. He has fenced at notable assaults at arms in Belgium, France, Holland, Italy, and Egypt.

He is a very keen collector of any literature appertaining to the sword. His first interest in the subject was aroused by seeing the fine library of the late Captain Hutton, which, upon the latter's death, was bequeathed to the South Kensington Museum. By diligent search in the shops of British and Continental antiquarian Booksellers, and after perusal of many catalogues, Mr. Corble is now the possessor of one of the world's largest and most complete collections on fencing and dueling, numbering over fifteen hundred books and one hundred and fifty prints.

Fencing, although perhaps a specialized subject which does not appeal to so many collectors as do modern first editions or early incunabula, has been the subject of a large number of books, especially in the sixteenth and seventeenth centuries. These early books are now of great rarity, especially when

found in perfect condition, with the fine woodcuts and copper-plates with which many of them were illustrated. A mention of the most important works in Mr. Corble's collection may be interesting to brother collectors.

In English—George Silver 1599, the first work by an amateur in the language, Vincentio Saviolo 1594, Selden 1610, Book of Honor and Arms 1590, Bacon 1614, Duel Edicts 1613, a complete collection (with the exception of the Gladiators' Stage Fighting, of which only one copy is known to exist) of the works of Sir William Hope 1687 to 1744 numbering 16, Blackwell 1702 and 1705, of which book there are two copies known of a similar work published at Williamsburg, America, in 1734, the author's name being stated as Edward. This book had special notice in Mr. Edward Gee's recent Early American Sporting Books, Lonnergan 1771, Miller 1738, Godfrey 1747, Olivier 1771, Angelo 1763–1817, Rowlandson 1798, and many interesting broadsides on backsword and dueling.

In French—The famous Saint Didier, Paris, 1573—perhaps his greatest find in a small Paris Bookshop at the time of the Paris Olympiad—Liancour 1686–1692, Beaupre 1721, Labat 1696–1701, Bas 1749 (Swiss), Danet 1766, Girard 1741 (Belgian).

In Italian—Marozzo 1536–1568, Agrippa 1553–1604, Pagano 1553, Aggochie 1570, Di Grassi 1570,

Vizani 1588, Docciolino 1601, Capo Ferro 1610, Fabris 1606, Giganti 1628, Quintino 1625, Pistofilo 1621–1626, Bondi di Mazo 1696, Marcelli 1686, Gaiani 1619, and the rarest book upon the Duel Castilo Vilasanti, printed at Turin in Spanish and Latin in 1525.

Spanish—Narvaez 1600–1672, Ettenhard 1675, Quixada 1675, Luis 1685, Rada 1705, and interesting early fencing diplomas acquired from the Garcia Donnel collection.

German—Meyer 1570, Heussler 1615–1665, Ange 1664–1708, Schmidt 1713, S. C. 1715, Kahn 1739, Doyle 1715.

Swedish—Porath, this was a gift from a brother collector, the late Captain Fick who was the doyen of Swedish Fencing.

Dutch—Bruchius, 1671.

Two items of American interest are *The Code of Honor, or Rules for the Government of Principals and Seconds* by John Lyde Wilson, Charleston, S. C., 1858, and *Fencing with Foils* by Col. John C. Kelton, San Francisco, 1882.

Mr. Corble is always willing to permit any one interested to examine his collection for purposes of research.

Has also a collection of early practice weapons, masks, and other accessories of swordplay.

CHAPTER XXIV

THE THOMPSON TROPHY

By M. Pollock-Smith

(Reprinted by permission of the *London Post*)

When Léon Bertrand's *Cut and Thrust* came out in England in 1927, it supplied a much-felt want, since it was not only the one English book on modern fencing in existence, but was written by Britain's acknowledged authority.

Mrs. Cass' book, written with the decisive clarity of her Nation, will give to " Young America " what *Cut and Thrust* has supplied to Britons, and each will be the perfect complement to the other.

" The pen is mightier than the sword," but when you meet some one like Mrs. Cass, who is expert with both,—it is time to be careful!

Sport is a very inclusive term, in America and Great Britain, and it means much more than playing a game; in fact it means playing *the* game, cleanly but with every ounce of energy.

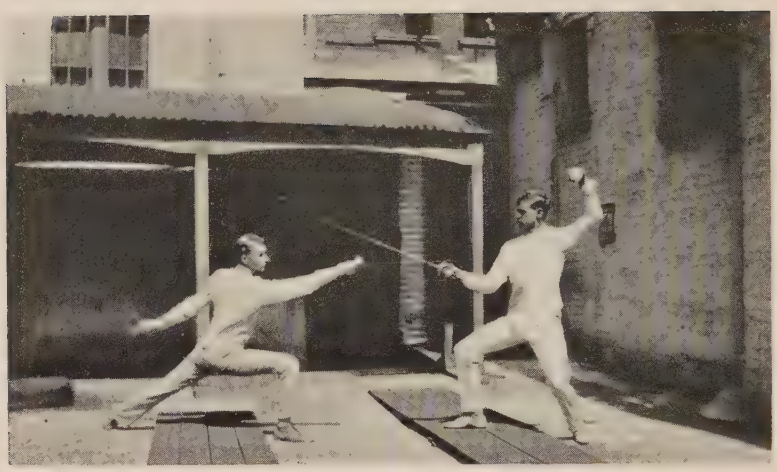
It means taking a licking from a *cheat* without comment or loss of temper, for any one can lose a fair fight smiling.

It means fighting uphill, fighting tooth and nail for a hopeless cause, and fighting cleanly, whatever the circumstances.

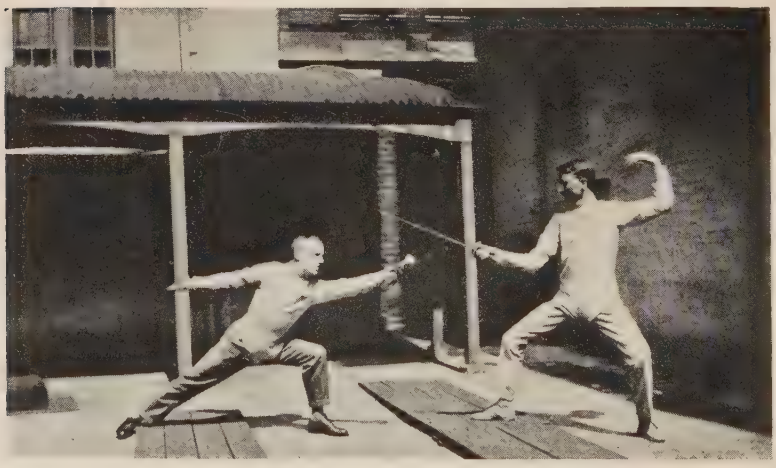
It means winning without becoming a prig, and whether the match be team or individual, profes-

PROFESSOR LEON "PUNCH" BERTRAND.

Author of *Cut and Thrust*, and representing the fourth generation at the Salle Bertrand.



EDWARD CASS. EVANS JAMES, JR.
Amateur British Champion.



LEON BERTRAND. EDWARD CASS.
At London, June, 1929.

sional or amateur, the British-American standard of sportsmanship demands that the combatants go out to win, but by fair means only.

The judges may see that the rules are adhered to, but only the fencers themselves can uphold the unwritten laws which are essential to a clean game.

Faulty judging sometimes causes injustice, but however heartily the referee may be cursed afterwards, not by so much as a flicker of an eyelid may a fencer betray his feelings while on the " planche."

More—not only does he suffer in silence, but he must salute and acknowledge the hit which he knows full well did not touch him, in order to maintain that " esprit de corps " which makes American and British swordsmen acknowledged as the cleanest fencers in the world.

While most nations were tearing at each other's throats during the Antwerp Olympiad, American and British swordsmen made a great discovery—namely, that amid all this ugly strife and bickering over what was supposed to be a pleasant pastime, they alone, put the same attractive interpretation on the word " sport."

Out of this bond of understanding resulted the " Thompson Trophy " contest, which is one of the most significant institutions of our day, since it is far more than a British-American fencing match,—it is a monument to sportsmanship.

The English expression, " That's not cricket " could well have an American parallel in the phrase " That's not fencing," for whatever the standard of sportsmanship maintained in other American games, either amateur or professional,—none could be higher than that of the fencers. In England there

is no cleaner sport extant, perhaps because of the tradition attached to swordsmanship.

Tradition grows from antiquity, and no sport is as ancient in origin as swordplay, for the use of a hand weapon for self-defense goes back to the origin of mankind. In Gladiatorial days fights to the death were staged to amuse onlookers, and even then if the losing combatant had battled gamely enough, it was " thumbs up "!

One day American and British blades will command the world, for in both countries a promising future faces their youthful swordsmen and women, who possess vim, enthusiasm, no small skill, are in dead earnest, and above all are indomitable as fighters.

No year could have been more appropriate than 1930, for the launching of the American book, for it marks the fourth contest for the Thompson Trophy, which will be held in London in July.

Both sides are aiming at the same goal—World Supremacy—the Thompson Trophy is merely an admirable means to an end. It is a declaration to the World of Fence, that when the Stars and Stripes or the Union Jack come on the " planche," they will win cleanly or lose smiling,—but, that they intend to win,—eventually!

In the meantime we are testing each other, playing the same game with a mutual understanding of what is " cricket " or " fencing," and that graceful statuette, the Thompson Trophy, is the coveted award of skill—coveted because it stands for clean sportsmanship.

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I. II.

Reproduced by courtesy of the "Morning Post," London.

III. IV.

I. Mlle. Grete Olsen (Denmark), Hutton Cup Finalist, 1929.
II. Miss Leslie Turner, British Junior Finalist, 1929.
III. Miss May Venables, British Junior Champion, 1930.
IV. Miss Edith Roberts, British Championship Finalist, 1928.

Reproduced by courtesy of the "Morning Post," London.

I. II.

Reproduced by courtesy of the "Morning Post," London.

III. IV.

I. Miss E. Carnegy Arbuthnot, Hutton Cup Finalist, 1929.
II. Miss Gwen Neligan, British Junior Champion, 1929.
III. Miss Gladys Daniel, British Champion, 1911-21-25-26, Hutton Cup Winner, 1921-25-26, Deprez Cup Winner, 1926-27.
IV. Miss Peggy Butler, British Champion, 1928-30, Hutton Cup Winner, 1929, Deprez Cup Winner, 1928-29.

CHAPTER XXV

FORMER CHAMPIONSHIPS

WINNERS OF CHAMPIONSHIP MEDAL CONTESTS CONDUCTED BY THE AMATEUR FENCERS LEAGUE, IN ASSOCIATION WITH THE AMATEUR ATHLETIC UNION.

1892.

FOILS.

1st, W. SCOTT O'CONNOR .....Fencers Club
2d, Dr. B. F. O'CONNOR.....N. Y. Athletic Club
3d, CHARLES G. BOTHNER.....Central Turn-Verein

DUELING SWORDS.

1st, Dr. B. F. O'CONNOR.....N. Y. Athletic Club
2d, A. H. HOWARD.....Boston Athletic Association
3d, CHARLES TATHAM .....Fencers Club

SABRES.

1st, R. O. HAUBOLD.....N. Y. Athletic Club
2d, JOHN ALLAIRE.....N. Y. Turn-Verein
3d, CHARLES G. BOTHNER.....Central Turn-Verein

1893.

FOILS.

WM. T. HEINTZ.....N. Y. Athletic Club
Dr. G. M. HAMMOND.....N. Y. Athletic Club
CHARLES G. BOTHNER.....N. Y. Athletic Club

DUELING SWORDS.

Dr. G. M. HAMMOND.....N. Y. Athletic Club
A. V. Z. POST.....Fencers Club
SAMUEL T. SHAW.....N. Y. Athletic Club

SABRES.

Dr. G. M. HAMMOND.....N. Y. Athletic Club
Dr. B. F. O'CONNOR.....N. Y. Athletic Club
R. O. HAUBOLD.....N. Y. Athletic Club

1894.

FOILS.

CHARLES G. BOTHNER.....N. Y. Athletic Club
A. V. Z. POST.....Fencers Club
CHARLES TATHAM.....Fencers Club

DUELING SWORDS.

R. O. HAUBOLD.....N. Y. Athletic Club
CHARLES G. BOTHNER.....N. Y. Athletic Club
A. V. Z. POST.....Fencers Club

SABRES.

Dr. G. M. HAMMOND.....N. Y. Athletic Club
CHARLES G. BOTHNER.....N. Y. Athletic Club
JOHN ALLAIRE.....N. Y. Turn-Verein

1895.

FOILS.

A. V. Z. POST.....Fencers Club
CHARLES G. BOTHNER.....N. Y. Athletic Club
FITZHUGH TOWNSEND.....Fencers Club

DUELING SWORDS.

CHARLES G. BOTHNER.....N. Y. Athletic Club
A. BRIGANDI..... Unattached
CHARLES TATHAM.....Fencers Club

SABRES.

CHARLES G. BOTHNER.....N. Y. Athletic Club
A. R. POPE.....N. Y. Athletic Club

1896.

FOILS.

GEORGES KAVANAGH.....N. Y. Athletic Club
CHARLES TATHAM.....Fencers Club
CHARLES G. BOTHNER.....N. Y. Athletic Club

DUELING SWORDS.

A. V. Z. POST.....Fencers Club
WM. T. HENTZ.....N. Y. Athletic Club
CHARLES G. BOTHNER.....N. Y. Athletic Club

SABRES.

CHARLES G. BOTHNER.....N. Y. Athletic Club
A. R. POPE.....N. Y. Athletic Club
FRANK L. SLAZENGER.....N. Y. Athletic Club

1897.

FOILS.

CHARLES G. BOTHNER.....N. Y. Athletic Club
A. V. Z. POST.....Fencers Club
CHARLES TATHAM .....Fencers Club

DUELING SWORDS.

CHARLES G. BOTHNER.....N. Y. Athletic Club
SAMUEL T. SHAW.....N. Y. Athletic Club
Dr. J. H. CLAIBORNE.....Fencers Club

SABRES.

CHARLES G. BOTHNER .....N. Y. Athletic Club
FRANK L. SLAZENGER.....N. Y. Athletic Club
JOHN ALLAIRE .....N. Y. Turn-Verein

1898.

Postponed on account of the War.

1899.

FOILS.

GEORGES KAVANAGH .....N. Y. Athletic Club
CHARLES TATHAM .....Fencers Club
ATHERTON BROWNELL .....Boston Athletic Association

DUELING SWORDS.

MANUEL DIAZ .....B. A. A. & Harvard College
GEORGES KAVANAGH .....N. Y. Athletic Club
J. T. FELDKAMP.....N. Y. Turn-Verein

SABRES.

GEORGES KAVANAGH .....N. Y. Athletic Club
FRANK L. SLAZENGER.....N. Y. Athletic Club
A. R. POPE.....N. Y. Athletic Club

1900.

FOILS.

FITZHUGH TOWNSEND .....Fencers Club
CHARLES TATHAM .....Fencers Club
W. D. LYON .....N. Y. Athletic Club

DUELING SWORDS.

W. D. LYON.....N. Y. Athletic Club
CHARLES TATHAM .....Fencers Club
Dr. J. H. CLAIBORNE.....Fencers Club

SABRES.

J. LANGDON ERVING .....Fencers Club
FRANK L. SLAZENGER.....N. Y. Athletic Club
A. R. POPE .....Fencers Club

SINGLE STICKS

FRANK L. SLAZENGER.....N. Y. Athletic Club
JOHN ALLAIRE .....N. Y. Turn-Verein
J. LANGDON ERVING .....Fencers Club

1901.

FOILS.

CHARLES TATHAM .....Fencers Club
CHARLES G. BOTHNER .....N. Y. Athletic Club
FITZHUGH TOWNSEND .....Fencers Club

DUELING SWORDS.

CHARLES TATHAM .....Fencers Club
MANUEL DIAZ .....Boston Athletic Club
CHARLES G. BOTHNER .....N. Y. Athletic Club

SABRES.

A. V. Z. POST.....Fencers Club
FRANK L. SLAZENGER.....N. Y. Athletic Club
J. LANGDON ERVING .....Fencers Club

SINGLE STICKS

FRANK L. SLAZENGER .....N. Y. Athletic Club
JOHN ALLAIRE.....N. Y. Turn-Verein
J. LANGDON ERVING .....Fencers Club

1902.

FOILS.

JAMES P. PARKER.....Boston Athletic Association
CHARLES G. BOTHNER .....N. Y. Athletic Club
D. CRACKANTHORPE .....Fencers Club, Washington, D. C.

DUELING SWORDS.

CHARLES TATHAM .....Fencers Club
FITZHUGH TOWNSEND .....Fencers Club
DUNCAN M. WOOD .....Fencers Club

SABRES.

A. V. Z. POST.....Fencers Club
CHARLES G. BOTHNER .....N. Y. Athletic Club
J. LANGDON ERVING .....Fencers Club

1903.

FOILS.

FITZHUGH TOWNSEND .....Fencers Club
CHARLES TATHAM .....Fencers Club
CHARLES G. BOTHNER .....N. Y. Athletic Club

DUELING SWORDS.

CHARLES TATHAM .....Fencers Club
Dr. J. H. WOODWARD.....Fencers Club
CHARLES G. BOTHNER .....N. Y. Athletic Club

SABRES.

A. V. Z. POST.....Fencers Club
A. G. ANDERSON .....N. Y. Athletic Club
CHARLES G. BOTHNER .....N. Y. Athletic Club

1904.

FOILS.

CHARLES G. BOTHNER .....N. Y. Athletic Club
CHARLES TATHAM .....Fencers Club
L. A. MICHELONI.....Fencers Club

DUELING SWORDS.

CHARLES G. BOTHNER .....N. Y. Athletic Club
CHARLES TATHAM .....Fencers Club
Dr. J. H. WOODWARD.....Fencers Club

SABRES.

A. G. ANDERSON .....N. Y. Athletic Club
W. D. BOURNE .....N. Y. Athletic Club
J. LANGDON ERVING .....Fencers Club

1905.

FOILS.

CHARLES G. BOTHNER .....N. Y. Athletic Club
F. W. HONEYCUTT .....Fencers Club
FRANCIS TETAZ .....Philadelphia Fencers Club

DUELING SWORDS.

W. SCOTT O'CONNOR..... .....Fencers Club
CHARLES G. BOTHNER .....N. Y. Athletic Club
PAUL BENZENBERG .....N. Y. Turn-Verein

SABRES.

K. B. JOHNSON .....N. Y. Athletic Club
A. G. ANDERSON .....N. Y. Athletic Club
JOHN ALLAIRE .....N. Y. Turn-Verein

1906.

FOILS.

S. D. BRECKINRIDGE.....Washington Fencers Club
W. L. BOWMAN.....Boston Athletic Association
JOHN ALLAIRE .....N. Y. Turn-Verein

DUELING SWORDS.

WM. GREBE.....Chicago Fencing Club
W. L. BOWMAN.....Boston Athletic Association
Dr. J. H. WOODWARD.....Fencers Club

SABRES.

A. G. ANDERSON .....N. Y. Athletic Club
K. B. JOHNSON .....N. Y. Athletic Club
F. J. BRYNE .....N. Y. Athletic Club

1907.

FOILS.

C. WALDBOTT .....Chicago Turn-Gemeinde
F. LAGE .....Fencers Club
VICTOR CURTI .....N. Y. Athletic Club

DUELING SWORDS.

W. D. LYON .....N. Y. Athletic Club
PAUL BENZENBERG .....N. Y. Turn-Verein
WM. ECKART .....Chicago Fencers Club

SABRES.

A. G. ANDERSON .....N. Y. Athletic Club
K. B. JOHNSON .....N. Y. Athletic Club
F. J. BRYNE .....N. Y. Athletic Club

1908.

FOILS.

W. L. BOWMAN.....N. Y. Athletic Club
VICTOR CURTI .....N. Y. Athletic Club
GEO. H. BREED.....Fencers Club

DUELING SWORDS.

PAUL BENZENBERG .....N. Y. Turn-Verein
Dr. S. McCULLAGH.....N. Y. Athletic Club
GEO. H. BREED.....Fencers Club

SABRES.

G. W. POSTGATE .....N. Y. Turn-Verein
C. A. BILL .....N. Y. Athletic Club
F. J. BRYNE .....N. Y. Athletic Club

1909.

FOILS.

O. A. DICKINSON.....West Point
GEO. H. BREED.....Fencers Club
L. W. CURRAN .....Fencers Club

DUELING SWORDS.

A. De La POER.....Fencers Club
PAUL BENZENBERG .....N. Y. Turn-Verein
GEO. H. BREED.....Fencers Club

SABRES.

A. E. SAUER .....Illinois A. C.
A. G. ANDERSON.....N. Y. Athletic Club
F. J. BRYNE .....N. Y. Athletic Club

1910.

FOILS.

G. K. BAINBRIDGE .....N. Y. Athletic Club
W. L. BOWMAN.....N. Y. Athletic Club
Dr. F. W. ALLEN.....Boston Athletic Association

DUELING SWORDS.

A. De La POER .....Fencers Club
PAUL BENZENBERG .....N. Y. Turn-Verein
Dr. J. E. GIGNOUX.....N. Y. Athletic Club

SABRES.

J. T. SHAW .....Fencers Club
J. W. KNOX .....Illinois A. C.
F. J. BRYNE .....N. Y. Athletic Club

1911.

FOILS.

G. H. BREED .....Fencers Club
V. P. CURTI .....N. Y. Athletic Club
SHERMAN HALL .....Fencers Club

DUELING SWORDS.

G. H. BREED.....Fencers Club
A. E. SAUER .....Illinois A. C.
J. W. KNOX.....Illinois A. C.

SABRES.

A. G. ANDERSON .....N. Y. Athletic Club
A. E. SAUER .....Illinois A. C.
J. W. KNOX.....Illinois A. C.

1912.

FOILS.

SHERMAN HALL .....Fencers Club
Dr. F. W. ALLEN .....Boston Athletic Association
A. V. Z. POST.....Fencers Club

DUELING SWORDS.

A. V. Z. POST.....Fencers Club
J. A. McLAUGHLIN .....Boston Athletic Association
S. D. BRECKINRIDGE.....Washington Fencers Club

SABRES.

C. A. BILL .....N. Y. Athletic Club
F. J. BRYNE .....N. Y. Athletic Club
D. D. PULLEN .....Washington Fencers Club

1913.

FOILS.

P. J. MEYLAN .....Fencers Club
J. A. MacLAUGHLIN .....N. Y. Athletic Club
SHERMAN HALL .....Fencers Club

DUELING SWORDS.

A. E. SAUER .....Illinois A. C.
SHERMAN HALL .....Fencers Club
O. D. MacLAUGHLIN.....Boston Athletic Association

SABRES.

A. G. ANDERSON .....N. Y. Athletic Club
STEDDIFORD PITT .....Fencers Club
SHERMAN HALL .....Fencers Club

1914.

FOILS.

Dr. S. D. BRECKINRIDGE.....Washington Fencers Club
J. A. MacLAUGHLIN .....Washington Fencers Club
P. W. ALLISON .....N. Y. Athletic Club

EPEE.

Dr. F. W. ALLEN.....Boston Athletic Association
Dr. D. W. CAIRNS.....Fencers Club
A. E. SAUER .....Illinois A. C.

SABRES.

W. Von BLIJENBURGH .....Boston Athletic Association
A. E. SAUER .....Illinois A. C.
STEDDIFORD PITT .....Fencers Club

1915.

FOILS.

O. A. DICKINSON ..... West Point
J. A. MacLAUGHLIN ..... Washington Fencers Club
SHERMAN HALL ..... N. Y. Athletic Club

EPEE.

J. A. MacLAUGHLIN ..... Washington Fencers Club
E. B. MYERS ..... Fencers Club
H. G. GEILEN ..... C. T. C.

SABRES.

SHERMAN HALL ..... N. Y. Athletic Club
STEDDIFORD PITT ..... Fencers Club
A. S. LYON ..... Fencers Club

1916.

FOILS.

A. E. SAUER ..... Illinois A. C.
Lt. O. A. DICKINSON ..... West Point
SHERMAN HALL ..... N. Y. Athletic Club

EPEE.

W. H. RUSSELL ..... H. U.
SHERMAN HALL ..... N. Y. Athletic Club
J. A. MacLAUGHLIN ..... Washington Fencers Club

SABRES.

SHERMAN HALL ..... N. Y. Athletic Club
A. S. LYON ..... Fencers Club
J. A. MacLAUGHLIN ..... Washington Fencers Club

1917.

FOILS.

SHERMAN HALL ..... N. Y. Athletic Club
LEO NUNES ..... N. Y. Athletic Club
STEDDIFORD PITT ..... Fencers Club

EPEE.

LEO NUNES ..... N. Y. Athletic Club
STEDDIFORD PITT ..... Fencers Club
W. H. RUSSELL ..... Boston Athletic Association

SABRES.

A. S. LYON.....Fencers Club
SHERMAN HALL .....N. Y. Athletic Club
P. W. ALLISON .....N. Y. Athletic Club

1918 WAR

1919.

FOILS.

SHERMAN HALL .....N. Y. Athletic Club
A. S. LYON.....Fencers Club
P. J. MEYLAN .....Fencers Club

EPEE.

W. H. RUSSELL.....Unattached
J. C. SCHAEFFLER .....N. Y. Athletic Club
R. W. DUTCHER .....N. Y. Athletic Club

SABRES.

A. S. LYON.....Fencers Club
SHERMAN HALL .....N. Y. Athletic Club
A. STRAUSS .....N. Y. Turn-Verein

1920.

FOILS.

SHERMAN HALL .....N. Y. Athletic Club
LEO NUNES .....N. Y. Athletic Club
Capt. H. RAYNER.....U. S. A.

EPEE.

R. W. DUTCHER .....N. Y. Athletic Club
Hon. H. BRECKINRIDGE .....Washington Fencers Club
G. H. BREED .....Fencers Club

SABRES.

SHERMAN HALL .....N. Y. Athletic Club
LEO NUNES .....N. Y. Athletic Club
A. S. LYON.....Fencers Club

1920.

1—
2—G. H. BREED.....Fencers Club
3—Hon. H. BRECKINRIDGE .....Washington Fencers Club

1921.

FOILS.

Maj. F. W. HONEYCUTT.....Washington Fencers Club
Maj. H. RAYNER .....Washington Fencers Club
Hon. H. BRECKINRIDGE.....Washington Fencers Club

EPEE.

C. R. McPHERSON .....N. Y. Athletic Club
Maj. F. W. HONEYCUTT .....Washington Fencers Club
Hon. H. BRECKINRIDGE .....Washington Fencers Club

SABRES.

C. R. McPHERSON .....N. Y. Athletic Club
J. BROOKS B. PARKER.....Philadelphia Fencers Club
G. H. BREED .....Fencers Club

1922.

FOILS.

Maj. H. RAYNER .....Washington Fencers Club
F. B. O'CONNOR .....N. Y. Athletic Club
LEO NUNES .....N. Y. Athletic Club

EPEE.

LEO NUNES .....N. Y. Athletic Club
R. W. DUTCHER .....N. Y. Athletic Club
A. S. LYON.....Fencers Club

SABRES.

LEO NUNES .....N. Y. Athletic Club
L. M. SCHOONMAKER .....Fencers Club
C. R. McPHERSON .....N. Y. Athletic Club

1923.

FOILS.

RENE PEROY .....Fencers Club
Hon. HENRY BRECKINRIDGE.....Fencers Club
BURKE BOYCE .....Harvard University

EPEE.

Lt. GEO. C. CALNAN .....U. S. N.
LEON SHORE .....Washington Fencers Club
H. de A. VALLIM .....Eastern Pennsylvania Division

SABRES.

LEON SCHOONMAKER .....Fencers Club
Warrant Officer JOHN W. DIMOND.....U. S. A.
HAROLD VAN BUSKIRK .....Fencers Club

OUTDOOR EPEE CHAMPIONSHIP

Arthur S. Lyon Medals.

1920.

1—Sergt. JOHN W. DIMOND .....U. S. A.
2—G. H. BREED .....Fencers Club
3—ARTHUR S. LYON .....Fencers Club

1921.

1—LEO NUNES .....N. Y. Athletic Club
2—Maj. F. W. HONEYCUTT.....Washington Fencers Club
3—JERGENS AABYE .....N. Y. Athletic Club

1922.

1—ALBERT STRAUSS .....F. Y. M. C. A.
2—LEO NUNES .....N. Y. Athletic Club
3—C. ALFRED BILL .....N. Y. Athletic Club

1923.

1—CURTIS S. SHEARS .....N. Y. Athletic Club
2—DONALD B. WALDHAUS .....Washington Fencers Club
3—HENRY BRECKINRIDGE .....Fencers Club

1912.

WOMEN'S CHAMPIONSHIP—FOILS

1—MISS ADELAIDE BAYLIS .....New York City, N. Y.
2—MISS EMILY SAILER .....Philadelphia, Pa.
3—MISS FRIEDA DEWSON .....East Orange, N. J.

1913.

1—MRS. WM. H. DEWAR .....Philadelphia, Pa.
2—MRS. MAX BIERNBAUM .....Philadelphia, Pa.
3—MISS MARGARET STIMSON.....New York City, N. Y.

1914.

1—MISS M. STIMSON .....F. C.
2—MISS M. BRADLEY .....P. F. C.
3—MISS E. EVANS .....P. F. C.

1915.

1—MISS JESSIE PYLE .....H. P. T. I.
2—MISS EDITH EVANS .....H. P. T. I.
3—MISS D. SAMUELS .....P. F. C.

1916.

1—MRS. C. H. VOORHEES .....F. C.
2—MISS DOROTHEA SAMUEL .....P. F. C.
3—MRS. STUYVESANT FISH .....F. C.

1917.

1—MISS FLORENCE WALTON .....F. C.
2—MISS ADELAIDE GEHRIG .....N. Y. T. V.
3—MISS DOROTHEA SAMUEL .....P. F. C.

1920.

1—MISS ADELINE GEHRIG .....N. Y. T. V.
2—MISS ALICE GLIENKE .....
3—MRS. C. H. VOORHEES .....F. C.

1921.

1—MISS ADELINE GEHRIG .....N. Y. T. V.
2—MISS DOROTHY BARNES .....P. F. C.
3—MISS SOPHIE LUEHRMANN .....N. Y. T. V.

1922.

1—MISS ADELINE GEHRIG .....N. Y. T. V.
2—MRS. STUYVESANT FISH, Jr. .....F. C.
3—MRS. CHARLES HOPPER .....F. C.

1923.

1—MISS ADELINE GEHRIG .....N. Y. T. V.
2—MRS. CHARLES HOPPER .....F. C.
3—MRS. C. H. VOORHEES .....F. C.

OLYMPIC GAMES—ST. LOUIS EXPOSITION SEPTEMBER, 1904.

WINNERS.

FOILS.

RAMON FONTZ.....Havana Fencing Club, Havana, Cuba
A. V. Z. POST .....Fencers Club, N. Y. C.
CHARLES TATHAM .....Fencers Club, N. Y. C.

SABRES.

MANUEL DIAZ .....Havana Fencing Club, Havana, Cuba
WM. GREBE .....Chicago Fencers Club, Chicago, Ill.
A. V. Z. POST .....Fencers Club, N. Y. C.

DUELING SWORDS.

Col. RAMON FONTZ...Havana Fencing Club, Havana, Cuba
CHARLES TATHAM ..... Fencers Club, N. Y. C.
A. V. Z. POST .....Fencers Club, N. Y. C.

SINGLE STICKS.

A. V. Z. POST .....Fencers Club, N. Y. C.
W. SCOTT O'CONNOR .....Fencers Club, N. Y. C.
WM. GREBE .....Chicago Fencers Club, Chicago, Ill.

INTERNATIONAL TEAM COMPETITION.

TEAM FOILS.

Won by the Cuban Team.

RAMON FONTZ .....Havana Fencing Club, Havana, Cuba
A. V. Z. POST .....Hoyo, Manicaragua, Cuba
MANUEL DIAZ .....Havana Fencing Club, Havana, Cuba

OLYMPIC GAMES—STOCKHOLM.

American Team—1912

GRAEME MONROE HAMMOND
GEORGE HORACE BREED
HAROLD MARVIN RAYNOR
MARC WINTHROP LARIMER

JAMES MERRIAM MOORE
JOHN ERNEST GIGNOUX
WILLIAM LAW BOWMAN
JOHN ANDREWS MacLAUGHLIN
ALBERTSON VAN ZO POST
SCOTT DUDLEY BRECKINRIDGE
SHERMAN HALL
ALFRED ERNEST SAUER
GEORGE F. PATTEN, Jr.
FREDERIC SCHENCK

WORLD FENCING CHAMPIONSHIPS
SEVENTH OLYMPIAD, ANTWERP, BELGIUM, 1920.

TEAM CHAMPIONSHIPS.

FOILS.

First—Italy. Second—France. Third—United States.

Denmark was 4th, Great Britain, 5th. Belgium, Holland and Czecho-Slovakia were eliminated in the Preliminary Rounds.

EPEE.

First—Italy. Second—Belgium. Third—France.

Portugal was 4th, Switzerland, 5th, and the United States, 6th. Great Britain, Czecho-Slovakia, Denmark, Holland and Sweden were eliminated in the Preliminary Rounds.

SABRES.

First—Italy. Second—France. Third—Holland.

United States tied Belgium for 4th place. Denmark was 6th and Great Britain was 7th.

INDIVIDUAL CHAMPIONSHIPS.

FOILS.

First—M. Nedo Nadi (Italy).
Second—M. Cattiau (France).
Third—M. Ducret (France).

There were 55 competitors. 24 qualified for the Semi-finals

and 12 for the Final Round. Major F. W. Honeycutt, U. S. A., reached the Semi-finals.

EPEE.

First—M. Massard (France).
Second—M. Lippman (France).
Third—M. Gevers (Belgium).

There were 87 competitors. 45 qualified for the Second Round, 24 qualified for the Semi-finals and 12 for the Finals. Hon. Henry Breckinridge, W. F. C., and Wm. H. Russell, B. A. A. reached the Semi-final Round. They were both placed 10th in their respective pools of 12 men each.

SABRES.

First—M. Nedo Nadi (Italy).
Second—M. Aldo Nadi (Italy).
Third—M. de Jong (Holland).

There were 43 competitors. 21 qualified for the Semi-finals and 12 for the Final Round. The Semi-finals were contested in 3 pools of 7 men each. J. Brooks B. Parker, F. C. P., reached the Semi-finals and was placed 6th in his pool.

THE UNITED STATES FENCING TEAM OF 1920.

Maj. F. W. HONEYCUTT, U.S.A., Team Capt...Foil and Epée
ARTHUR S. LYON, F. C. .....Foil, Epée and Sabre
Hon. HENRY BRECKINRIDGE, W. F. C.....Foil and Epée
Capt. HAROLD M. RAYNER, U. S. A. .....Foil and Epée
Lt. Col. ROBERT SEARS, U. S. A. .....Foil and Epée
J. BROOKS B. PARKER, F. C. P.....Foil and Sabre
LEON M. SCHOONMAKER, F. C. .....Foils
RAY W. DUTCHER, N. Y. A. C. .....Epée
Sergt. JOHN W. DIMOND, U. S. A.....Epée and Sabre
WM. H. RUSSELL, B. A. A. .....Epée
Ensign E. G. FULINWEIDER, U. S. N. .....Sabre
Ensign F. S. CUNNINGHAM, U. S. N. .....Sabre
Ensign R. J. BOWMAN, U. S. N. .....Sabre
Ensign C. J. WALKER, U. S. N. .....Sabre
C. BRADFORD FRALEY, F. C. P. .....Sabre

Substitutes.

Ensign GEORGE C. CALNAN, U. S. N.....Individual Foils
M. J. BLOOMER, Columbia University.....Individual Foils

Members of the United States Fencing Team who received the Bronze OLYMPIC MEDAL for winning THIRD PLACE in the FOILS TEAM CHAMPIONSHIP—Major F. W. Honeycutt, U. S. A.; Hon. Henry Breckinridge, W. F. C.; Arthur S. Lyon, F. C.; Capt. H. M. Rayner, U. S. A.; Lt. Col. Robert Sears, U. S. A.; J. Brooks B. Parker, F. C. P.; Leon M. Schoonmaker, F. C.

INTERNATIONAL BRITISH AMERICAN TEAM FENCING COMPETITION.

The first of the series of matches for the Colonel Robert M. Thompson Perpetual Trophy and A. F. L. A. Gold Medals, was held at the Racquet Club, Washington, D. C., November 18th and 19th, in Foils and Epée, and at the Hotel Astor, New York City, November 21st, 1921, in Sabres.

Representative Teams were composed of Eleven Men. Matches were between four men in each weapon with full power of substitution. The team gaining the greater TOTAL NUMBER OF BOUTS IN ALL THREE WEAPONS to be the winner. The Score was:

British Bouts Won		**United States** Bouts Won
5	Foils	11
8	Epée	6
8	Sabres	8
21		25

British Team.

Col. R. B. CAMPBELL, D. S. O. (Captain)
J. P. BLAKE
G. M. BURT

Lieut. R. E. COLES
Major ROBERT FRATER
Major W. K. GARNIER
Capt. W. HAMMOND
Lieut. C. A. KERSHAW, R. N.
Lt.-Col. A. RIDLEY-MARTIN, O. B. E.
Capt. T. H. WAND-TETLEY
Major R. M. P. WILLOUGHBY, T. D.

United States Team.

Major F. W. HONEYCUTT, W. F. C. (Captain)
Hon. HENRY BRECKINRIDGE, W. F. C.
Sergt. J. W. DIMOND, W. F. C.
Ensign E. G. FULINWEIDER, U. S. N.
SHERMAN HALL, N. Y. A. C.
ARTHUR S. LYON, N. Y. F. C.
C. R. McPHERSON, N. Y. A. C.
J. BROOKS B. PARKER, P. F. C.
Major HAROLD RAYNER, W. F. C.
WM. H. RUSSELL, B. A. A.
Major ROBERT SEARS, W. F. C.

The Second Competition will be held July, 1923, at London, England.

A. F. L. A. CUP.

Presented by

CENTRAL TURN-VEREIN, 1891.

Finally won by the

NEW YORK ATHLETIC CLUB TEAM, 1895.

A. F. L. A. CUP.

Presented by

SAMUEL T. SHAW, 1895.

Finally won by the

NEW YORK ATHLETIC CLUB TEAM, 1898.

A. F. L. A. CUP.

Presented by

NEW YORK ATHLETIC CLUB, 1899.

Finally won by the

FENCERS CLUB TEAM, 1901.

A. F. L. A. CUP.

Presented by

FENCERS CLUB, 1901.

Finally won by the

FENCERS CLUB, 1904.

CASSINI CUP.

Finally won by the

WASHINGTON FENCERS CLUB, 1905, 1906, 1907.

THREE WEAPON CUP.

Finally won by the

NEW YORK ATHLETIC CLUB, 1906, 1907, 1908.

TEAM CHAMPIONSHIP—FOILS

For the A. F. A. L. CUP.

Won by

BOSTON ATHLETIC ASSOCIATION, 1906.
N. Y. ATHLETIC CLUB, 1907, 1908, 1909, 1910, 1911.
FENCERS CLUB, 1912.
NEW YORK ATHLETIC CLUB, 1913.
WASHINGTON FENCERS CLUB, 1914, 1915.
NEW YORK ATHLETIC CLUB, 1916, 1917, 1919, 1920.
WASHINGTON FENCERS CLUB, 1921.
FENCERS CLUB, 1922, 1923.

TEAM CHAMPIONSHIP—EPEE

For the SALTUS CUP.

Won by

NEW YORK ATHLETIC CLUB, 1906, 1907.
FENCERS CLUB, 1908.
NEW YORK TURN-VEREIN, 1909.
NEW YORK ATHLETIC CLUB, 1910, 1911.
FENCERS CLUB, 1912.
BOSTON ATHLETIC ASSOCIATION, 1913.
NEW YORK ATHLETIC CLUB, 1914.
WASHINGTON FENCERS CLUB, 1915.
NEW YORK ATHLETIC CLUB, 1916, 1917, 1919.
BOSTON ATHLETIC ASSOCIATION, 1920.
WASHINGTON FENCERS CLUB, 1921.
FENCERS CLUB, 1922.
WASHINGTON SQUARE FENCERS CLUB, 1923.

TEAM CHAMPIONSHIP—SABRES

For the A. F. L. A. TROPHY.

Won by

NEW YORK ATHLETIC CLUB, 1910, 1911, 1912, 1913.
FENCERS CLUB, 1914.
NEW YORK ATHLETIC CLUB, 1915.
FENCERS CLUB, 1916.
NEW YORK ATHLETIC CLUB, 1917.
FENCERS CLUB OF PHILADELPHIA, 1920.
NEW YORK ATHLETIC CLUB, 1921, 1922, 1923.

THREE WEAPON TEAM TROPHY.

Won by

FENCERS CLUB, 1910, 1911, 1912.
NEW YORK ATHLETIC CLUB, 1913, 1914, 1915.

FENCERS CLUB, 1916.
NEW YORK ATHLETIC CLUB, 1917, 1919, 1920.
FENCERS CLUB, 1921.
NEW YORK ATHLETIC CLUB, 1922.
WASHINGTON SQUARE FENCERS CLUB, 1923.

CHAPTER XXVI

OLYMPIC CHAMPIONS 1904–1928

THE list herewith shows the winners at the Olympic Games from 1924 to 1928.

INDIVIDUAL EPEE

1906 Comte de La Falaise, France.
1908 G. Alibert, France.
1912 P. Anspach, Belgium.
1920 M. Massard, France.
1924 H. Delporte, Belgium.
1928 Gaudin, France.

INDIVIDUAL SABRE

1904 M. De Diaz, Cuba.
1906 Georgiadis, Greece.
1908 E. Fuchs, Hungary.
1912 E. Fuchs, Hungary.
1920 Nedo Nadi, Italy.
1924 Alexandre Posta, Hungary.
1928 Tersztyanszky, Hungary.

INDIVIDUAL FOILS

1904 Ramon Foust, Cuba.
1906 Dillon Cavanagh, France.
1912 Nedo Nadi, Italy.
1920 Nedo Nadi, Italy.
1924 Roger Ducret, France.
1928 Gaudin, France.

WOMEN

1924 Mrs. E. O. Osiier, Denmark.
1928 Miss Mayer, Germany.

CHAPTER XXVII

FENCING RULES

1928

Based on the Rules of the F. I. E., but codified, condensed and adapted for use in the United States

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Translated by

LEO NUNES

Former National Champion All Weapons

PIETER MIJER

National Outdoor Epée Champion

Edited by

F. BARNARD O'CONNOR

Secretary, A. F. L. A.

Under the direction of a Committee of the Board of Governors including the foregoing and

HENRY BRECKINRIDGE

President, A. F. L. A.

Lt. GEORGE C. CALNAN, U. S. N.

National Foil Champion

AMATEUR FENCERS LEAGUE OF AMERICA

Fencing Rules, Regulations, conditions and Methods of Judging —based on the Rules of the Fédération Internationale D'Escrime; codified, condensed and adapted for use in the United States. Adopted February, 1928

NOTICE

The Amateur Athletic Union through existing Articles of Alliance, " Will respect and enforce all

penalties of suspension and disqualification inflicted by the A. F. L. A."

DEFINITION OF AN AMATEUR
(From Art. III, Sec. 2, of the Constitution)

" An amateur fencer is one who has not accepted directly or indirectly any fee, gratuity, money or its equivalent as a consideration for the performance of any act or service arising from his knowledge or skill in fencing; or who is not, or has not been a professional in any other branch of athletics. The above, however, shall not apply to writing, editing or publishing articles, magazines or books on fencing."

" Officers of the Army or Navy of the United States or of the National Guard detailed, appointed or assigned as instructors of fencing are exempt from the provisions of this article when in the discharge of such official duty."

CONDITIONS AND RULES GOVERNING COMPETITIONS

1. *Consequence of the Rules*

On his own responsibility and at his risk and peril each fencer may freely choose any weapon conforming to the rules and make of such weapon any use that does not conflict with their essence itself. The rules hereby place all schools on a footing of absolute equality so that the fencing of each school may develop freely according to its traditions and to its individual quality.

The bout keeps the character of a courteous and loyal fight.

2. *Individual Competitions*

For the first round, the principle of the seeded draw is recommended.

So far as possible the composition of the pools in the first round is effected by drawing, but trying that the same pool does not contain more than one fencer of the same club or the same fencing room.

With the same restrictions the pools for the second round, semi-finals, etc., are drawn but, besides, in such a way that each of them contain so far as possible the same number of fencers classified first, second, third, etc., in the previous pools.

The order number of each fencer in each pool is drawn.

However, the fencers of the same fencing room, of the same club, grouped in the same pool or series of bouts, fence among themselves before fencing with a fencer of another category.

The classification is determined by the number of victories. Except in épée, if there is equality of victories among two or more competitors, the classification will be determined by the number of touches received; if there is parity of victories and of touches received, the classification is determined by the number of touches given; if there is parity of victories and touches, a fencer-off must be held. Equality of victories in épée habitually requires a fence-off.

The fence-off pools are held according to the rules of the original pool among the fencers who have obtained the same result.

In the final pool, but only for the first place, if there is equality of victories a fence-off must be

held without giving consideration to the number of touches.

In individual events each contestant shall fence a bout with every other contestant, except when the total number of entries exceeds eight (8) in which case preliminary rounds shall be held.

The contestants shall be divided by lot into squads of from four to eight men each, and at least the two highest men in each squad shall meet in the succeeding bouts or pools.

3. *Team Competitions*

The team competitions are permitted in the three weapons: foil, épée, and sabre.

The matches among official teams representative of different clubs are fenced so that each fencer of a team meets all the fencers of the opposing team according to a prearranged order.

The captains of each team may for each match modify:

(a) the composition of their team among fencers regularly entered as members of the team or substitutes;

(b) the order in which the team members are entered.

When four or more teams compete they shall be drawn in pairs. Team No. 1 meeting No. 2, and the winner shall meet the survivor of the contest between Teams Nos. 3 and 4, and so on.

No team shall be entitled to draw more than one bye. When three teams compete or when three teams are left in the final, each team shall fence the other teams to determine the winner.

In case of team ties, the team losing the least num-

ber of bouts shall be declared the winner; in the event of a tie in bouts, the team receiving the least number of touches shall be decided to have won; in case of a tie in the number of touches received, the team giving the greatest number of touches shall be declared the winner. A tie both in bouts and touches can be solved only by a fence-off.

It is decided that for official championships, the teams will be of three fencers, and a club shall be represented by one team only.

When in a team one of the members withdraws during a match the results achieved up to the time of his withdrawal will be counted and for all other matches which he should have fenced a defeat will be counted against him; in other words, it will be figured that all his other opponents will have beaten him without having received from him a single touch; he might upon demand of the Bout Committee be the object of a suspension by the Board of Governors for a definite length of time.

Any application to suspend a fencer will have to be transmitted to the Board of Governors by the Bout Committee.

However, when a member of a team is obliged to withdraw during a match either because of an accident or for reasons beyond his control, duly verified by the Jury and by the Bout Committee, the Captain of his team can request from the Jury and the Bout Committee authority to let a substitute continue the matches at the point where the member of the team, compelled to withdraw, has left it.

4. *Organization and Discipline*

Decision as to fact shall in all instances rest with

the Jury involved. Their findings shall be final and without appeal. Appeal may be made for interpretation of the rules to the Bout Committee, whose decision shall be final for the particular meet in all cases.

The fencers must obey scrupulously the order of the director of the bouts; they fence only with their weapons; they do not start any offensive actions before the command of " Play " : they try not to exercise any offensive action after the command of " Halt " or after having noticed that the opponent is *in the absolute impossibility* of defending himself as a consequence of anything which might seriously modify the normal and original condition of the fighter: a disarmament, involuntary fall, broken blade, raised bette, mask that falls, etc.

All hits or touches made by a fencer against his opponent after the command of " Halt " or after an event which modifies the regular and normal conditions of the fighter is not valid if, between the command of " Halt " or the event in question, and the hit or touch made an interval of time has elapsed fully sufficient to allow the fencer to realize the accident occurred to his opponent and to hold his hit or touch.

By the mere fact that he enters a competition, a fencer engages himself upon his honor to respect the rules and the decisions of the judges, to be courteous toward the Jury, to employ the same vigor and the same attention in each bout, to defend his personal chances up to the end of the competition in a sportsmanlike way without giving to any one or asking from any one a single touch, so as to obtain the best personal classification that is pos-

sible, unless in case of material or physical impossibility duly verified by the Director of the Jury.

The Director of the Jury is required to exclude from further competition all fencers who after a first notice manifestly try to favor the game of the opponent. He must act likewise toward the latter if both fencers are in collusion.

Any fencer is free to announce aloud any touches received at the moment he receives them. It is absolutely forbidden for a fencer to announce a touch received after the decision of the Director.

All gestures or communications which might influence the decision of the judges are equally forbidden.

When, whatsoever the reason, a fencer or a team does not end a competition started, two solutions are equally possible:

(a) Annul results of all the matches in which the fencer or his team has participated; in other words, consider as non-existent the matches in which he has already participated and in which the fencer or team that gives up should yet participate.

(b) Admit the results of the matches in which the fencer or team who gives up has already participated, as accomplished, and consider that said contestant or team is the only one touched in all the matches in which he or they should yet participate at the moment of giving up.

Neither of these solutions is absolutely satisfactory in theory or in practice. The Jury and the Bout Committee, whenever the situation arises, examine carefully the score showing the results of the match; then they choose the one of the two solutions that seem to be such as to bring the fewer

changes in the classifications, especially among the leaders. It happens, therefore, that if on account of reasons beyond his control a fencer should withdraw when his victories already give him the right either to a prize or to a classification for the following round, his right should, in principle, be respected and his classification maintained.

The audience are asked not to disturb the good order of the competitors, to do nothing that would tend to influence the fencers or the Jury and to respect the decisions of the Jury even when they do not approve of them. They must obey any injunctions that the Director of the Jury thinks necessary to give. Should they fail to accept this rule, the Director of the Jury may order the expulsion of any and all offenders, and such a measure does not give to any one whomsoever the right of redress.

5. *Armament, Equipment, and Dress of the Fencers*

The fencers arm, equip, and dress themselves at their risk and peril, and under the condition only that the weapons, equipment, and dress conform to the rule; they are for all purposes therefore responsible for the accidents of which they may be the cause or the victim; their responsibilities are increased when they do not follow the rules.

Their equipment and dress must comply with the following conditions:

(a) The fencer should have a maximum of protection allowed by the liberty of movements indispensable for fencing.

(b) The opponent must not be wounded or annoyed by the equipment; the weapon of the opponent cannot be caught or deviated by the equipment,

which therefore must not have any buckle or opening through which—except by accident—the point of the opponent may be caught.

(c) The visibility of the touches must be facilitated as much as possible; the material of which the equipment is made must not present a smooth surface capable of causing the point d'arret, the button or the touch of the opponent to slide off. It is therefore forbidden to wear glazed material, silks, etc.

(d) All parts of the dress where the touches are valid, including the back, the arm carrying the weapon, the neck-band of the jacket, and the bib of the mask must be of white or very light ecru color. In épée and sabre, the parts of the mask liable to come in contact with the weapon of the opponent (wires, reinforcements, leather pieces, bibs) and the outside surface of the visor which is always placed inside of the wire, must also be of white or very light ecru color. On the other hand, the inside surface of the wire, of the reinforcements, of the leather pieces, of the bib, and of the visor may be of any color whatsoever.

(e) In foil, the mask must be of such shape that its lower portion must not be more than ¾" below the chin.

(f) In foil, the glove may be slightly padded; enormous gloves constituting a shield and cuffs proportionately large so that, in a certain measure, they likewise constitute a shield, are forbidden.

In sabre, the hand and the cuff of the glove cannot be of patent or hard leather, which might cause the sliding off of the blade.

(g) In sabre, the elbow guard may be of hard or patent leather.

(h) The bloomers of the ladies must be covered by a skirt which must be at least of knee length.

The Director of the Jury has control of the costumes from the sport viewpoint and has the right of requesting modifications of the equipment and of excluding all fencers whose equipment and dress seems to him inadequate.

6. *General*

Only members in good standing are eligible to compete in A. F. L. A. events.

Entrance fees must be paid to the Chairman of the Bout Committee before an entrant will be allowed to compete in an event.

The contestant upon arriving at a meeting shall at once report to the Bout Committee. The contestant not on the mark when called, is liable to be disqualified.

The contestant shall read and remember the rules; the plea of ignorance will not be accepted as an excause, but rather as an additional offense.

A contestant is presumed to be cognizant of the rules and by his entry in an event he thereby agrees to observe them and to abide by the decisions made under them; contestants and judges are earnestly requested to read and study the League Manual of Fencing. This book may be purchased from the Executive Secretary for One Dollar per copy.

Each contestant shall fence with the same hand throughout a Bout.

7. *Representation*

No member of the A. F. L. A. shall be allowed to compete as a representative of a club in case he

has within one year competed as a member of any other club; unless such other club shall have disbanded or become inactive.

No fencer resigning from one club and joining a new club, or holding his membership in both clubs, shall transfer his representation from one club to the other until after the end of the current season.

However, a fencer having been a member of two or more clubs for a year may elect to represent any one club; but he shall represent the same club throughout the fencing season.

8. *National Championships*

The National Championships qualifying preliminaries, open to all members of the A. F. L. A. in good standing and not members of a Division, shall be held in New York at least two weeks before the Championship meeting.

These preliminaries are open to any F. I. E. visitor member. The Board of Governors may at their discretion admit foreign visitors directly to the semi-final rounds.

(a) In these contests when there are fourteen entries or less (in a weapon), four competitors shall qualify for the semi-finals; when there are fifteen or more entries, six shall qualify. In other words, four shall be the minimum and six the maximum number of fencers that New York shall be allowed to qualify for the semi-finals. This is on the basis of two men qualifying in strips of seven men each. If there are only eight entries for an event, a round robin shall be held. Should the number of entries require four or more strips, the two highest on each strip shall qualify for a second round, from which

six men shall be qualified either by the pool method or by round robin.

(b) Each division of the League is entitled to enter three men in each weapon in the semi-final round of the National Championship held in New York. Division preliminaries or Division Championships should be held at least two weeks prior to the National event. The three highest men in each weapon in these contests shall be eligible to the semi-finals.

(c) At such Division contest the judges and scorers shall be appointed by the Division committee and a list of all fencers taking part and qualifying in the preliminaries, properly endorsed by the Division committee shall be transmitted to the secretary of the league within seven days after such meeting.

(d) A gold-medal man of the preceding year is privileged to fence for championship honors in the semi-finals.

9. *The Ground*

(a) Dimensions and General Conditions.

The ground must present a good surface. It must not give advantage or disadvantage to either of the opponents especially in regard to inclination and light.

The part of the ground which is reserved for the fight is called the strip.

EPEE AND SABRE

Width of the strip 6′ 6¾″ (2 meters).

The length of the strip may be 111′ 6⅝″ (34 m.), 62′ 4″ (19 m.), or 45′ 11⅛″ (14 m.).

It is advisable to mark across the strip five parallel lines; the dividing line in the middle, the lines for the " on guard " position 6′ 6¾″ (2 m.) from the middle line and the warning lines 9′ 10⅛″ (3 m.) from the end of the strip.

Foil

Each of the fencers has the right to retreat a total distance of 13′ 1½″ (4 m.). The length of the strip is 32′ 9¾″ (10 m.).

Width of the strip 6′ 6¾″ (2 m.).

Two warning lines are indicated, each at 3′ 3⅜″ (1 m.) from the ends of the strip.

(b) Reversing of Position.

Epée and Sabre. The reversing of position is allowed on condition that a man does not bump into his opponent and does not step off the strip with both feet. The movement will be counted as completed if it is half completed before the Director calls, " Halt."

Foil. Changes of position, ducking, turns and half-turns are allowed; but the reversing of positions is forbidden, which is to say in case a reversing of positions has been actually effected, the fencers are put back in the places they were occupying at the moment when the execution of said turning movement occurred.

(c) The Ground Gained Remains Won.

The ground gained remains won until a valid touch is scored. When going on guard at a point where the play has been stopped, each fencer loses the same amount of ground, except:

(1) When the encounter is stopped as a result of a corps-à-corps and the fencers go back on guard,

the fencer who was attacked stays where he is.

(2) When going on guard a combatant may not be put on the outside of the warning line if he is on the inside of it at the end of the encounter.

(3) When going on guard a fencer who is on the outside of his warning line does not lose ground.

(4) When a reverse movement has been validly executed the combatants are placed on guard in reversed position.

(d) Going off the End of the Strip.

In épée or sabre the retreating combatant is warned for the first time by the Director on reaching the warning line which is 9′ 10⅛″ (3 m.) from the end of the strip. He is warned a second time when he is 3′ 3⅜″ (1 m.) from the end. He is warned a third and last time when he is near the end of the strip. In foil only the last two warnings are necessary. The combatant who under these conditions crosses the end of the strip with both feet for the first, second or third time, depending on the length of the strip, is counted touched. The combatant who steps off the side of the strip is not considered touched but is put back on guard, losing 3′ 3⅜″ (1 m.) of ground. The combatant whom the penalty of 3′ 3⅜″ (1 m.) places beyond the end of the strip is considered touched.

The combatant who crosses the end of the strip in turning, or in pursuing his opponent, or in case of an accident such as a fall or a push is not considered touched and is not penalized.

10. *Going on Guard, Combat and Halting of the Combat*

(a) *Going on Guard.* The director has the com-

batants draw for their positions, and places them in the middle of the strip so that there is at least 1′ 7¾″ (½ m.) between the point of their extended weapons. Going on guard at the beginning of a bout and at all other times the combatants should stand midway between the sides of the strip.

The fencers go on guard at the order, "On Guard," given by the Director. Then the Director says, "Gentlemen, are you ready?" When the answer is in the affirmative the Director steps back and gives the signal to begin, "Play."

(b) *Combat.* The moment the signal is given the combatants may begin the bout. They may fence as they please and at their own risk providing they observe the fundamental rules of fencing. There are several phrases in every bout. The beginning of a phrase is designated by the command, "Play," and the end by the command, "Halt," except in special cases, *i. e.,* when one of the combatants meets with an accident, is disarmed, falls, loses his mask, etc., and thus is not in a position to defend himself. A touch made under any of these conditions is not valid. A new action may not be started after the above incidents but one may be carried through. However, it is not valid and does not count as a touch.

In case of an accident the command to halt may be given by one of the judges. Except in this case, however, if a judge sees or thinks he sees a touch he must call it to the attention of the Director.

If one of the combatants halts before the command to "Halt" and is touched, the touch is valid.

There is an exception in case the fencer halts for good reason; and if there is a sufficient interval with-

out action, the Director may decide whether or not the touch is valid.

The command, "Halt," is applicable not only when a phrase is normally ended but also if the play is dangerous or against the rules, or if one of the fencers goes off the strip or in retreating comes too close to the bystanders or the judges. In a case of this kind the Director may give a warning and in case of a fresh offense, disqualify the offender from the competition.

After every valid touch the fencers go back to the middle of the strip. If the touch is not allowed they take the positions they held before the interruption of the bout, keeping thus the right to any ground acquired. In foil and sabre the Director shall have the opponents change places when one of the fencers has received three touches.

(c) *Close Combat (infighting).* Infighting takes place when the two fencers have their guards touching, or when the guard of one touches the body of his opponent, or if the legs or arms of the fencers touch each other, or if the torsos of the two fencers are momentarily in contact. Infighting may continue and is permitted as long as it preserves the character of fencing appropriate to the weapon being used and to this weapon alone, handled with one hand, in accordance with regular combat as defined in the preceding pages.

(d) *Corps-à-Corps.* The corps-à-corps takes place when the two fencers, after infighting or after passing rapidly through a phase of infighting, collide against each other, and stay in such a position that they cannot disengage or use their weapons in a manner conforming to the stipulations which define

and regulate combat with the weapon in use, handled with one hand. It is against the rules to prolong a corps-à-corps; as soon as it is clearly established there is a corps-à-corps the Director shall stop the bout.

The fencer who is advancing energetically, inadvertently occasions several corps-à-corps in succession, does not transgress any fundamental convention of fencing in either épée or sabre and is not guilty of any irregularity.

When in foil or sabre a fencer systematically seeks the corps-à-corps, he must be penalized with a touch after one warning in the course of the bout and consultation of the jury.

When a fencer provokes a corps-à-corps with wilful brutality or when he throws himself violently against his opponent or if when infighting he wilfully strikes his opponent with his guard or with his pommel, he shall be penalized immediately with the loss of a touch; and in case of a repeated offense in the course of the tournament, he shall be disqualified.

11. *Reprise and Rest*

So far as possible the time of reprise and rests in épée should be taken with a stop watch. By the length of a reprise is meant the actual time spent in combat—that is to say the sum of the intervals in which the fencers are fencing or could fence. The Bout Committee may fix the length of reprise and rests as they see fit.

Unless specified to the contrary the length of the reprise allowed at the Olympic Games of 1924 will be observed, to wit: épée in one touch, eight minutes of actual combat; sabre and foil, ten minutes

of actual fighting for all the touches. Time out is taken during the discussions of the judges and this rest is normally sufficient for all contestants. The Time-keeper warns the fencers two minutes, one minute, and thirty seconds before the end of the actual fencing time.

If at the expiration of the time fixed for the épée bout (one touch), neither of the fencers has been touched, it will be a double touch.

If at the end of the time fixed for several touches, neither of the fencers has received the maximum number of touches scheduled to lose, there must be added to the number of touches actually received by each fencer, the difference between the maximum number of touches stated in the rules and the number of touches actually received by the fencer who has received the greater number of touches. That fencer will be judged as having received the maximum number of touches fixed by rules; the other fencer will be adjudged the winner with a difference equal to the difference of touches actually received.

If at the end of the time allowed for a particular bout of several touches none of the fencers has received the maximum number of touches foreseen in the rules and the score is a tie (in foil and sabre where a void match is not possible because a double touch is not counted), to each of the fencers will be assigned the maximum number of touches fixed by the rules, less, one, and the bout will be continued until one of the fencers receives one touch and that touch decides the winner of the match.

If a fencer is taken ill or is the victim of an accident the judges should allow him time to recover.

12. *Method of Judging the Bout*

The members of the Jury pledge themselves to respect the rules, to see that they are respected and to carry out their functions with scrupulous impartiality and careful attention.

The Jury is composed of a Director and four Judges. Judges and officials must be amateurs in good standing. No professional shall act as an official or assist in any capacity at an authorized event.

The Director and the Judges should not be of the same institution as the contestants. So far as possible the Director and the Judges should share the responsibility of watching the play and judging the action.

The Director, standing within 13′ 1½″ (4 m.) of the strip and at an equal distance from the two contestants, watches and studies the ensemble of plays and phases of the bout.

The two Judges on the right of the Director watch and verify the validity of the touches that may be received by the contestant on the left of the Director. The two Judges on the left of the Director observe the contestant on his right.

The Judges when questioned reply as to the materiality of the touches, "Yes," "No," or "Abstain"; as to the validity of the touches, "Touch on the left," "Touch on the right," "Double touch," or "Abstain."

An abstention does not count as a vote.

In case of a vote's being taken each Judge has one vote, the Director's counting as a vote and a half. The Director votes last. The Director and the Judges vote from the places where they are stand-

ing and out loud. The decisions are made in the following order:

Materiality. First, the Director asks the four Judges whether the contestant they are watching has been touched. If the two Judges who watch the same contestant agree, the Director must accept their decision.

If as to the materiality of a touch one of the Judges has a positive opinion and the other abstains, the decision of the former must be accepted, unless the Director has a positive opinion to the contrary. If the two Judges have a positive opinion but disagree, or if they both abstain, the Director decides on the materiality according to his own observations. In an exceptional case—where there is a doubt—the Director may ask the opinion of the two Judges on the same side as the contestant whether that contestant has been touched.

Validity. In principle the Director decides on the validity of the touches. Nevertheless, he may ask the opinion of the Judges as to the validity. In this case it is put to vote to decide which contestant should have the touch.

If there is no majority declared, going back on guard is in order. There is an exception in épée; after the materiality of a touch has been decided for both of the contestants, when two of the Judges decide that a contestant has been touched first and the other two that the other contestant has been touched first and only the Director considers the touch a double one, a double touch is declared even if there is not a majority.

Before making his decision or putting it to a vote, the Director should explain and reconstruct the play,

or at least the part before the touch was made. Especially in foil and sabre, the reconstruction is indispensable for two reasons:

(a) To determine which one of the fencers is right or wrong from the viewpoint of fencing conventions.

(b) To allow the determination of the relative successive positions of the weapons at the different times of the decisive phrase of the combat so as to establish as clearly as possible from the viewpoint of time and also from the viewpoint of distance, the material fact performed.

EPEE

1. *Tests in Epée*

The épée can be fenced in several different ways, but in general, bouts in épée are combats.

In a combat a clean touch is the only element of classification; it always counts as a point no matter what part of the contestant, who is presumed to be vulnerable everywhere, is touched, even if it is part of his clothing or equipment. Strapping the épée to the hand, or holding the pommel in the palm of the hand is authorized as in Section 2, which follows.

2. *Epée*

All makes of épées must conform to the rules.

The weapons should be constructed so that they cannot wound either the fencer or his adversary. The total weight of an épée ready for a contest must be, everything included, less than 27⅛ ozs. (770 gms.). The maximum length of an épée from the end of the pommel to the end of the point d'arret must be less than 43¼″ (1,100 mm.). The Jury and the Bout Committee may refuse any weapon that does not

conform to the rules, or one that is dangerous to the contestants.

(a) *The Blade.* The blade must be triangular in section, must not cut nor whip, neither must it be too rigid; it must have a uniform taper and be as straight as possible. The maximum deflection of a blade not perfectly straight must be less than ⅜″ (10 mm.). The maximum length must be less than 35⅜″ (900 mm.). The widest face of the blade may not be more than ⅞″ (24 mm.) and it may not have any abrupt projections.

(b) *The Mounting.* The mounting comprises the hasp of the blade, the guard, the padding, the grip, the pommel, the cross-bar, and the martingale. The mounting must not be wider at any point than the diameter of the guard and must be so constructed that it cannot injure either the fencer or his adversary. The mounting must be able to pass through the same gauge as the guard. This gauge is 5¼″ (135 mm.) and the thickness of the material from which it is made must be between ¼″ (5 mm.) and 2″ (50 mm.). The mounting need not be passed through this gauge parallel to any particular direction.

A blade which is eccentrically mounted must be less than 1⅜″ (35 mm.) off center.

Every imaginable type of mounting is allowed provided that it conforms to the rules designated to keep all mounting on an equal footing, with the following exceptions:

It is not allowed to transform an épée, temporarily or permanently into a throwing weapon, or to increase unduly the effective length either in an apparent or a disguised fashion; or to give to the hand and wrist of the fencer more of a protection

than is given ordinarily by the guard, that is, by extra padding, by being more off center, or by not having the regulation diameter or depth.

(c) *The Guard.* The guard is the only part of the mounting which normally protects the hand and wrist of the fencer. It has a convex or conic surface, smooth and not too brilliant, so that it cannot catch or hold the point of an opponent. It cannot have a projecting rim.

(d) *The Padding.* The padding of this inner surface of the guard must be less than ¾″ (20 mm.) in thickness, and cannot be designed in such a fashion as to increase the protection of the guard to the hand.

(e) *The Hilt and the Handle.* The length of the handle is measured from the inner surface of the guard to the end of the pommel and its entire length must be less than 9⅛″ (232 mm.). Any type of handle is allowed provided that it does not exceed this length.

The grip must be less than 7⅛″ (180 mm.) and it may be shaped between the pommel and the guard in any way that gives a good grip to the hand.

The pommel which may be 2″ (52 mm.) in length exists solely for the purpose of balancing the weapon and does not have a gripping surface nor is it of a shape to fit in the fingers or in the hollow of the hand.

The mounting may not include any arrangement which permits a fencer to slide his weapon forward during or before a thrust, and to catch it again by the extreme end of the pommel.

The guard may not include any arrangement which may increase the protection to the hand or

wrist. The cross-bar may not project beyond the guard.

If the mounting has an arrangement or a combination for the placing of the hand on the grip, it must be one which allows of only one method of holding the grip. The end of the extended thumb, however, must be less than ¾" (20 mm.) from the inner surface of the guard of these special mountings.

Mountings possessing the following characteristics must be considered in the above classification of a special grip:

1. A handle rough enough to prevent displacing the hand.
2. A handle coated with pitch or a similar substance.
3. The inside of the glove coated with pitch or a similar substance.
4. Any arrangement such as a pocket or padding which permits a good grip or increases the hold obtainable with an ordinary glove.

(f) *Attachments and Martingales.* Any arrangement of attachments and martingales used separately or conjointly are authorized if they conform to the restrictions above mentioned and those in the following paragraphs:

1. That they compel the fencer to keep his hand with extended thumb at a distance less than ¾" (20 mm.) from the inner surface of the guard.
2. They must not form any loops which might catch the point of the opposing épée.
3. They may not protect the hand or wrist, or make the opposing point slip.

(g) *Point d'arrets and Buttons.* All systems of point d'arret with multiple branches are permitted

providing that they conform to the following rules:

1. Behind the point d'arret there is a flat metallic button cast with the blade, having a flat surface. Its sides if square are at least ¼" (5 mm.) or if round its diameter at least ¼" (6 mm.). The total length of a point d'arret is ¾" (20 mm.) with this support included.

2. The length of the points must be less than ¼" (5 mm.).

3. The uncovered point must be less than ⅛" (2 mm.).

4. The outer surfaces of the points must be parallel. The diameter taken at the points is between ¼" (6 mm.) and ⅜" (8 mm.). Points made from alloy steel are prohibited.

In order that the multiple points may not act as a gauge the space between the points is filled with waxed thread or some soft material forming a plug, leaving simply the tips of the points exposed.

3. *Rules and Conventions Fundamental to Epée Fencing*

(a) The épée is only a thrust weapon. The offensive action of the épée may only be with the point. The defensive action is with the blade and the guard separately or conjointly.

(b) The épée may not be, temporarily or permanently, openly or disguisedly, a throwing weapon; it is handled without the hand leaving the group or slipping along it.

(c) The épée is a weapon to be used with one hand and with the same hand until the end of a bout, unless otherwise specifically authorized by the Jury

in case of a wound. The use of the unarmed hand or arm in offense or defense is forbidden, but the fencer may touch the ground with this hand.

(d) A match with the épée should be courteous and chivalrous.

4. *The Judging of Thrusts in Epée*

(a) The grazing of a point does not count.

(b) Every thrust that lands truly and clearly counts as a touch, no matter on what part of the body, the clothes or the equipment. In other words the fencer is considered vulnerable everywhere.

(c) In case of a double touch, both contestants are considered touched. But if there is an appreciable time between the thrusts, only one man is considered touched.

(d) It should be understood as an essential that the benefit of a doubt given to one of the contestants for a touch that is too light, or a graze, annuls the whole phrase, even if a subsequent touch made by the same contestant is clean and strong, provided a " Halt " is called after the first movement. But the benefit of the doubt thus accorded does not annul the remise, the redoublement, or the counter-riposte which touches the combatant clearly after the graze, or light touch, provided no " Halt " is called.

(e) As to double touches, each Judge who votes " double touch " indicates that both combatants are touched simultaneously. He should not use this expression when both combatants are touched, but with a difference in time, which is quite a different matter.

FOIL

1. *Foil Competitions*

(a) Foil competitions are held only under the conventional rules.

(b) There may be individual, team or special competitions.

Special competitions result from challenges, invitations, gifts of trophies, etc., and comprise either whole matches or merely a single bout as stipulated in each instance.

For all competitions these rules will be observed unless it is a case of competition announced before the adoption of the present rules, in which case the last rules previously published will apply.

In respect to special competitions, the committee in charge will give each time the necessary stipulations, following however the general principles of the present rules.

Individual competitions may be organized in the form of pools—which may be fenced through two or more times—of bouts or of elimination bouts (as in tennis); in general, important competitions are in three parts—preliminaries, semi-finals, and finals. It is preferable that in each part at least one-third of the fencers progress to the next part.

(c) The pools are composed of bouts of the best out of nine touches. The competitor who first touches his opponent five times is declared the winner.

2. *The Foil*

The specifications for the foil are the same as previously given for the épée (¶2 of the épée rules,

substituting the word " foil " for the word " épée "), with only the following differences:

The total weight of the foil, ready for use, is, everything included, less than 24¾ ozs. (700 gms.).

(a) *The Blade.* The blade is rectangular or square and can be quite flexible without however being too whipping.

(b) *The Mounting.* Eccentric mountings are forbidden.

(c) *The Bell.* The maximum diameter of the bell shall be less than 4¾" (120 mm.), which is to say the bell must be able to pass through a circular gauge of 4¾" (120 mm.) diameter.

The bell may be replaced by a figure eight provided that the front face of same be covered with leather and that the ensemble thus constituted be arranged in such a way that the opponent's point may not be caught.

(d) *Fastenings and Wristbands.* It is permitted to tie the handle of the weapon to the wrist of the hand of the fencer by a long band.

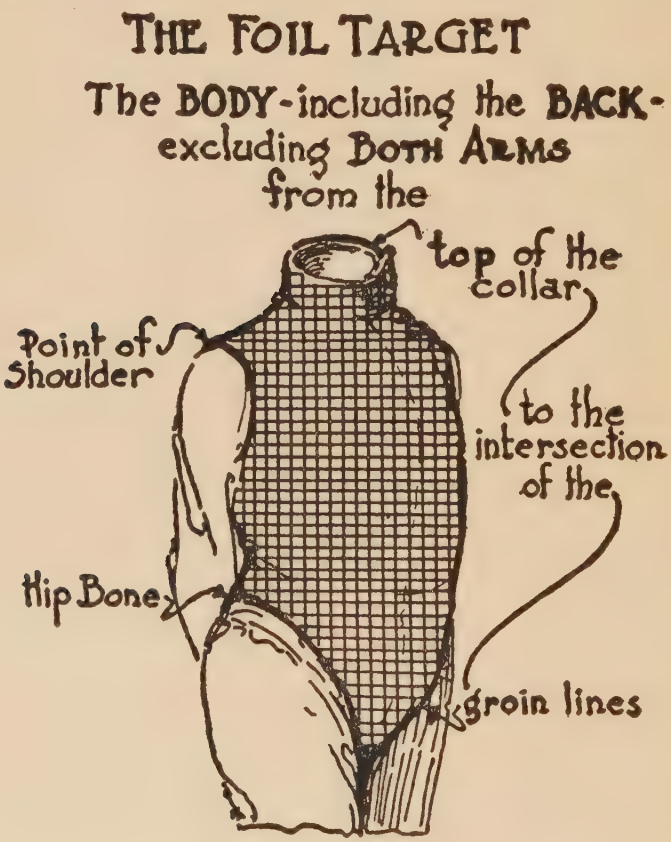
(e) *Point d'arrets, Buttons and Coloring Matter.* Unless otherwise mutually agreed, the foil is not equipped with point d'arrets. It must have a padding point. All systems of marking buttons are allowed on condition that these systems, clearly stipulated in advance, are such as to let only square touches leave a sign, without any sign being left by flat touches.

3. *Fundamental Rules and Conventions of Foil Fencing*

These rules and conventions are the same as épée

fencing (¶3 of the épée rules) with the four following additions:

(a) The target starts from the top of the collar, extends to the groin lines (in the back down to a horizontal line passing through the top of the hip



bones), exclusive of the arms, up to the shoulders—the seams of the jacket being made to correspond with the attachment of the arms to the shoulders.

For the ladies the target goes only to a line pass-

ing horizontally around the body across the top of the hip bones.

However, touches on the head, the arms, the hands, or the legs below the groin lines are valid whenever the head, an arm, a hand, or a leg is placed either intentionally or unintentionally between the target and the button of the opponent's blade; in other words,

1. When the fencer covers, permanently or temporarily, that is to say, protects, the target by the head or by one of the arms or legs.

2. When by changing his position the fencer receives on one of such parts, normally not valid, a touch that without such change would have reached the target, that is, even by a movement perfectly regular in itself, he has substituted for the target an invalid part.

(b) All touches on portions of the body where the touches as above described do not count, stop the phrase and annul all touches which arrive thereafter. (If a thrust is directed toward a valid portion of the body and if this thrust is parried but arrives as a result of the parry on an invalid portion of the body, this action does not stop the phrase and what follows will not be annulled.)

(c) The attack correctly instituted must be parried or completely evaded by the body and the conventional order of the phrase must be followed. Whoever abandons this fundamental rule does so at his own risk and peril. In particular the body movements, such as crouching and rotating as executed by the Italian fencers, etc., are expressly authorized and the hand not carrying the weapon may come in contact with the floor.

It is, however, clearly understood that in case of the crouch, the fencer who receives a touch on the mask, which otherwise would have reached the target, is considered touched fairly because, in fact, following his movement, he has received on a surface generally outside the target a touch which without said movement would have reached the target; in other words, the fencer by that move has substituted a portion not valid for the valid one.

On the other hand, in the case of a rotating movement or sidestep, the fencer who is touched on the mask is not considered as touched fairly because the touch would not have reached a valid surface even if he had not executed the said move; or, he has not substituted an invalid portion for a valid one, he has only changed the position of the invalid portion, which by no means is the same thing.

(d) The attacker is considered as the only one who is touched when he makes a remise, a redoublement or an insistence against a parry, and the immediate riposte of his opponent arrives.

4. *Judging Foil Touches*

(a) Point grazes are not counted.

All touches that land squarely and clearly count always for one touch, whatever portion of the target is reached.

(b) It is understood as a convention that the benefit of the doubt given to one of the fencers for a touch which has been too light or a graze, annuls any touch, even when very clear and strong, made later by the same fencer during the same phrase.

But the benefit of the doubt thus granted does

not annul the remise or redoublement that lands squarely, after the light touch or graze.

(c) When one of the two fencers, in order to lengthen his reach, holds in the hollow of his hand the end of the handle (pommel) which is not made for that use, the benefit of the doubt in case of a touch during the phrase or after a disarmament is always interpreted unfavorably to said fencer, except in case of previous agreement to the contrary.

In the way of explanation and application of subdivision (c) of Section (3) above, it is necessary to specify certain points:

When in the phrase both fencers are hit simultaneously, there is either a double touch or merely an apparent double touch.

The former results from the simultaneous conception and attack of both fencers and can strictly be considered as not constituting a fault; in this case the touches are annulled for both fencers even if one of them has touched outside of the target.

An apparent double touch on the other hand is the result of an action clearly faulty on the part of one of the fencers; consequently, this apparent double touch is only against the fencer who has been guilty of making the fault.

It follows that:

1. The attacker is considered the one who is touched when he does not effectively send out of line the point of the opponent by a beat or otherwise, which is threatening the target and which is held in line by the opponent whose aim is completely in line and extended.

In fact, to extend one's arm is similar to a feint;

consequently, the opponent must effectively get the threatening point out of line before starting.

2. The attacker is considered as the one who is touched when he tries to find the blade, does not find it, continues his action and advances on his opponent's blade either by a step or a lunge.

3. The attacker is considered as the one who is touched when he makes a time attack without protecting himself or without avoiding the stop-thrust of his opponent.

4. The attacker is considered as the one who is touched when he makes a composite attack and the opponent finds the blade during a feint, thereby acquiring the right to riposte.

5. The attacker is considered as the one who is touched when he makes a remise, a redoublement or an insistence against the parry and immediate riposte of his opponent.

On the other hand;

6. The one who is attacked is considered touched when he makes an extension, without protecting himself, on a simple attack correctly executed, namely, with the arm completely extended before the forward foot started.

7. The one who is attacked is considered as touched when he is late in riposting and he thereby gives to the attacker the right to the remise, the redoublement or the insistence.

8. The one who is attacked is considered as touched when he attempts a stop-thrust without protecting himself against the final movement of the fencer who attacks, or else ripostes without having met the blade of the opponent.

Finally;

9. If the two opponents are on guard with the arms extended, the double touch is counted against the one who has not parried, as similar to what happens when they are on guard both having the arm bent.

10. In all similar cases, the Judges decide according to the general conventions above stated and according to the definitions above given.

SABRE

1. *Various Sabre Competitions*

(a) The sabre affords various kinds of competitions. But, in general, the sabre competitions are held under the conventional rules of the game.

(b) The sabre competitions may be:

1. Individual competitions.
2. Team competitions.
3. Special competitions resulting either from individual arrangements (challenge, etc.), or from institutional affairs (matches).

The competitions unless otherwise specified in advance are held in pools of six to ten competitors, in which each fencer must meet all his opponents.

Individual competitions can be organized in the form of pools—which might even be gone through two or more times—of bouts, or of elimination bouts (as in tennis); in general, the important competitions are in at least three stages—preliminaries, semi-finals and finals.

In each stage preferably one-third or more of the fencers progress to the next stage.

(c) The pools are fought with bouts of the best out of nine touches. The fencer who first touches his opponent five times is declared the winner.

2. *The Sabre*

All sabres are authorized under the condition that they conform to the following rules. The weapon is made in such a fashion as not to be liable to wound either the fencer or his opponent.

The total weight of the sabre, ready for use and everything included, must be at least 14⅛ oz. (400 grams) and at most 24¾ oz. (700 grams).

The total length of the weapon must be under 41⅜" (1050 mm.).

(a) *The Blade.*—The blade has a maximum length of 34⅝" (880 mm.). Its extreme end has a width of ¼" (5 mm.). Blades that are too stiff, too whipping, and too tapering are prohibited. Sabres of unusual shape are forbidden. Consequently, the curve of the blade must be noticeable and continuous, and it must present a deflection of less than 1⅝" (40 mm.). Blades with points doubled over as a hook are forbidden.

(b) *The Bell.*—The bell is smooth, full and of one piece. It presents a continuous round shape without projecting edges; no holes shall be large enough for the point of the opponent to get caught therein.

Its width in the plane of the cutting edge is 5⅞" (150 mm.) maximum, and perpendicular to this plane, 5½" (140 mm.). In other words, the entire bell must pass through a rectangular gauge, 5⅞" (150 mm.) by 5½" (140 mm.), the flat of the blade being parallel to the sides having a length of 5⅞" (150 mm.).

(c) *Point d'arrets.*—In principle, the sabres are not furnished with point d'arrets. But in certain competitions when such a stipulation has been expressly made in advance, the Judges can admit

sabres furnished with point d'arrets, which then must comply with the conditions specified for the point d'arrets of épée (See subdivision " g " at the end of épée rules).

3. *Rules and Fundamental Conventions for Sabre Fencing*

The rules and conventions for sabre fencing are the same as for foil fencing with the following conditions and changes:

(a) The sabre is a piercing, cutting, and counter-cutting weapon and consequently the touches with the point and both cutting edges are equally valid whenever they reach the target.

Point touches to score must be made in such a manner that the point of the blade comes squarely in contact with the target. The touch made by any part of the cutting edge is called a " cut " ; that made with the first third of the back of the blade is called a " counter-cut." Any touch made with the remainder of the weapon or with the flat will not be counted.

The point touch slipping past the valid surface and grazing the body of the fencer with cut or counter-cut does not count even as a cut touch.

Touches through the blade, that is those that touch simultaneously the body and the sabre of the opponent are valid whenever they arrive squarely on the target.

(b) The target includes all that section of the body above the line of the angles formed by the intersection of the legs and the trunk of the fencer in the position of " on guard "—the same target as for foil plus the hands, arms, and head.

(c) The fencer should take care not to touch the parts of the opponent's body which are outside the target. If one of the contestants deliberately hits such portions of the body, or hits brutally, or in any way whatsover places his opponent in danger, he will be ruled out of the competition after the second warning.

4. *Judging Sabre Touches*

(a) All touches landing on a surface which is not valid, stop the phrase and annul any touch which might occur subsequently.

(b) Any attack correctly executed must be parried or completely eluded and the sequence of the play must be followed.

(c) The attack correctly executed must not carry any interruptions in its execution.

(d) The attack must not be executed without first getting out of line a blade which the opponent may keep in line.

(e) The riposte must immediately follow the parry.

(f) If at any time only one of the fencers is hit, the touch is counted against him.

(g) When, in the phrase both fencers are hit simultaneously on the target, there is either a double touch or merely an apparent double touch.

The former, which is due to the simultaneous conception and attack of both fencers can be strictly considered as not constituting a fault; in this case, the touches given are annulled for both fencers even if one of them has touched outside of the target.

An apparent double touch on the contrary is the

consequence of an action clearly faulty on the part of one of the fencers; consequently, this apparent double touch is actually against the fencer who has been guilty of the fault. It is counted either for or against the attacker as the case requires.

The fencer who from the start of the action and without interruption or stop presses his attack in a continuous and proper manner is considered the attacker. If the action of the fencer does not altogether constitute an attack (invitation, stop, feint, or if the fencer advances without a beat when one is necessary) the attack does not exist except from the time it is actually begun.

The apparent double touch is scored against the attacker only,—

1. If, trying to find the blade he continues the attack even after the opponent has eluded the attack, and runs on the blade himself.

2. If, in case of a counter-attack (time or stop) he interrupts his own attack even for an instant.

3. If, having made a feint and met the blade of the opponent who immediately ripostes, he continues his attack.

4. If, having received a stop touch he does not touch his opponent simultaneously.

5. When he executes a remise, a redoublement or an insistence against the parry and immediate riposte of his opponent.

6. If he has attacked by a wide or irregular movement not constituting a feint or a beat (blade held down, raised toward the head, inclined sideways, etc.), and does not land except after a counter-attack of his opponent.

7. If the attacker, close enough to reach his oppo-

nent with a lunge, makes numerous feints to which the opponent replies by a stop-thrust.

On the other hand, the apparent double touch is counted against the fencer who is attacked,—

1. If he makes a stop-thrust on a simple attack.
2. If during a counter-attack (time or stop) he does not cover, does not parry or does not disengage, and is hit.
3. If after a successful parry he is late in riposting and the opponent touches him with a redoublement or remise and he does not land his riposte simultaneously.
4. If instead of parrying he tries to get his body out of the way (crouching, rotating, etc.), but without success.

5. *Additional Provisions*

It has been ruled that independent of sabre tournaments organized according to the above rules, informal sabre tournaments may be arranged in which the only consideration is the priority of touches, which would count everywhere and when the sabres could if desired be equipped with points; in short, such tournaments would be identical to the épée tournaments with the single differences that the sabre is both a thrusting and cutting weapon.

CHAPTER XXVIII

FENCING CLUBS

United States

The Amateur Fencers' League of America

Officers—Col. Henry Breckinridge, President, 25 Broadway, N. Y.
John Allaire, Vice President, 25 Broad St., N. Y.
F. Barbard O'Connor, Secretary and Treasurer, 95 Nassau Street, N. Y.

The New York Fencers' Club was established in 1888 and was located at 19 West 24th Street. Among those on the executive committee at that time were William Waldorf Astor and S. Montgomery Roosevelt. The instructor was Captain Hippolyte Nicolas. Its by-laws read: "The club shall be called the Fencers' Club, and is established with a view to encourage a taste for the art and exercise of fencing." Ladies were allowed at the club on certain days, and the list of ladies taking advantage of the privilege included some famous belles and society leaders of that time. The initiation fee was fifty dollars, and the annual dues were twenty-five dollars. The club now occupies its own building.

The Washington Sq. Fencers' Club is one of the several clubs with a more limited membership.

The old Boston Fencers' Club was the first fenc-

ing club to be established in America, but its life was short. It was formed in 1858. Its rooms were hired by the year, and its by-laws forbade more than 150 members. Women were not allowed except by special permission.

Washington and Philadelphia have several fencing clubs which may be located by use of the telephone directories of these cities or by a letter directed to the secretary of the Amateur Fencers' League of America.

The Amateur Fencers' League of America was organized in 1894. It has a long and distinguished list of officers, members, and governors. These gentlemen are entitled to great praise for their unselfish devotion to the art of fencing.

France

While nearly all French schools teach fencing, only a few of them maintain a resident teacher. There are so many army officers willing and able to teach fencing for a very small remuneration that France is not a lucrative field for teaching.

Some of the best-known fencing clubs in France are:

Cercle de l'Escrime et des Arts—5 Rue Volney Paris (2e)

Cercle de l'Escrime A l'Epee—11 bis Rue Blanche Paris

Cercle de l'Escrime Samiac, 6 Rue las Casses—Paris (7e)

Cercle d'Anjou—35 Avenue Victor—Emmanuel 111 Paris (8e)

Sweden

The three most important fencing clubs in Sweden are located as follows:

Svenska Faktforbundet (Swedish Fencing Association), Kavalle Inspektionen, Ostermalmsgatan 8, Stockholm.

Foreningen for Faktkonstens Franyabde (Association for the Cultivation of the Art of Fencing) Grevturegatan 11, Stockholm.

Stockholms Kvinliga Faktklub (Stockholm's Women's Fencing Club), Vastra Tornet, Stadion, Stockholm.

England

The popularity of fencing in England is evidenced by the long list of clubs. American visitors will find a courteous reception wherever they may find it convenient to visit or use the facilities of the salles listed herewith:

Salle Bertrand Fencing Club—1 Hanover Square, N. W., London.

Army Fencing Union—Aldershot.

Artists' Fencing Club—Cornwall Gardens, S. W.

Ashley Fencing Club—Ashley Green, Berkshamstead.

The Bath Club—34 Dover Street, Piccadilly, W. 1.

Birmingham Fencing Club—Edgebaston Road, Edgebaston, Birmingham.

Bradford Fencing Club—Sunnybank Eldwick, Near Bingley.

Civil Service Fencing Club—Dudley House, Endell St., London, W. C. 2.

Edbury Fencing Club—41 Edbury Bridge, S. W. 1.

Epee Club—28 Oakington Ave., Wembley.

Eton College Fencing Club—Windsor.

Grosvenor Fencing Club—41 Edbury Bridge Road, S. W. 1.

Imperial College Fencing Club—South Kensington, S. W. 1.

Inns of Court Fencing Club—10 Stone Building, Lincoln's Inn, W. C. 2.

Kingston Upon Hull Fencing Club—Hazeline 14, The Park, Hull, York.

Ladies' Cercle D'Escrime—5 Alexandra Mansions, West End Lane.

Ladies' London Fencing Club—109 Fillbeach Gardens, S. W. 5.

Lensbury Fencing Club—E24 Great St., Helen's Court, Henens, E. C. 3.

London Fencers' Club—7 Cleveland Row, E. C. 1.

Nautical College Fencers' Club—Pangbourne, Reading, Berks.

Oxford Fencing Club—7 Gloucester Street, Oxford.

Polytechnic Fencing Club—Regent Street, W. 1.

Royal Air Force Fencing Union—R. A. F. Dept., Uxbridge, Middlesex.

Royal Automobile Club Fencers' Rooms—Pall Mall, S. W. 1.

Sabre Club—1A Tenerden St., Hanover Sq., W. 1.

Salle Grave Club Fencers—97 Cornwall Gardens, Kensington, S. W. 7.

Scottish Fencing Club—135 George Street, Edinburgh.

Scottish Ladies Fencers' Club—30 Iversleigh Place, Edinburgh.

Sheffield Ladies Fencing Club—16 Mashon Bank Road, Sheffield.

There are other naval and military clubs as well as school associations with fencing clubs, but naturally these are not available to the public. The University of London and the United Hospitals have their own fencing clubs.

READING LIST

The Bibliography of Fencing and Duelling, compiled by Carl A. Thimm, and published (1896) by John Lane at London, is the most complete list in existence, but it has not been revised to include the many worth-while treatises which have appeared in our own day.

Cut and Thrust, by Leon Bertrand, published (1928) in London by Athletic Publication Ltd., Link House, Greville St., E. C. 1, is the most recent as well as the most interesting book in English.

The following list includes the best-known books in various languages:

A Treatise on the Theory and Practise of the Art of Fencing—G. Roland.

Arts Academiques—Denis Diderit (in French).

Albrecht Durers Fechtlunch—Doernhoeffer (in German).

A Practical Treatise on Infantry Sword Exercise—G. Minniss.

Broadsword and Quarter-Staff Without a Master—G. Giboni.

Bibliografia e Historia de la Esgrima—Leguina (in Spanish).

Fencing—Regis Senac (Chapter on Fencing in *Hill's* Out-door Sports for Women).

Fechtbuchleim—Schmied.

Fencing—Edward Breck.

Foil and Sabre—Louis Rondelle.

Histoire de l'Escrime dans Tous les Temps et Tous les Pays—E. Merignac (in French).

La Scherma Italiana di Spada e di Sciabola—F. Masiella (Italian).

Lessons in Sabre—Waite.

L'Escrime A l'Epée—Spinnwyn.

Manuel Roret—Lois La Fangère (French).

Old Sword Play—Alfred Hutton (Out of Print but obtainable in any large Library for perusal at Library).

Sabre and Bayonet—Andrew C. Cunningham.

Schools and Masters of Fence—Egerton S. Castle (Very complete and one of the best on historical details).

Sword Play for Actors—Fred Blakeslee.

Secrets of the Sword—Baronde Bazancourt.

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INDEX

American Olympic Team, 1928 282–292
Angelo 48, 63, 73
Appel 103
Attack 129–134
Attack on blade (*attaque au fer*) 136

Barcelona and Madrid 263
Beat 134, 210
Bertrand, Professor B., Felix, Sr., Felix, Jr. 269–270
Bertrand, Leon 270
Besnard 71, 72
Bind 134
Blade sections 42
Bonnafous, Justin 269
Books on fencing 302, 303, 374, 375
Boston High School of Commerce 278
Botta secreta 65, 66
Breckinridge, Henry 292
Breton, Louis 271
British-American standards 305
Broadsword 35, 36
Budapest 262

Call 103
Camps, Eurelio Garcia 263, 271
Capdevielle, Professor Martin 269
Championships 1892–1923 307–328
Classification of fencers 215
Cléry, Martin 270
Colin, Professor 270
Combinations 163, 165, 167–171, 195–203
Comparison of épée and foil 219–221
Composed attack 140
Compound riposte 220
Contestants in Eighth Olympiad, 1924 293–299

Contre-Temps 139
Corbesier, Professor A. J. 268
Corble, Archibald H. 300
Counter 210, 211
Coup 141
Coup de Jarnac 65, 66, 75, 76
Coup de temps 138
Courtesy 213, 214, 223, 304, 305, 306
Cut and Thrust 236, 304
Cutlass 41

Daggers 42
Delcan, Raymond 271
De Vos, Joseph 271
Direct Parry 116
Disengage 134
Doublement 135
Duello a la mazza 76, 77, 78

Early schools of fence 52
Épée 40, 219–223

False-attack (*Fausse-attaque*) 138
Feel of the foil 92
Fencing books in French 261
Fencing Club in America 369, 370
Fencing Clubs in England 371–373
Fencing Clubs in France 370
Fencing Clubs in Sweden 371
Fencing Rules F. I. E., 1928 330–368
Fencing scenes for dramatic use 253–257
Foil Target 358
Fournon, M. 269

Gonzalvo de Cordova 30
Gouspy, Emile Claude 267
Grand Salutes: Roland 172
Blakeslee 173
Rondelle 173
Berriman 175
Cass 176, 177

Grassy, M. 271
Guanto da pressa 62
Guard position 94–102, 104, 105
Guild, Hon. Curtis 251

Hand-and-a-half sword 31, 32
Harvard University 271

Italy 262

Jacoby, Professor H. H. 267
Joinville-le-Pont 272–273

Leaps 107, 109, 149, 150
Le Havre 261
Lunge 48, 109–111, 147, 148

Marching drills 179–189
Marozzo 53, 58, 67
Marxbruders 52
Massard 107, 149
Merignac Brothers 270
Moulinet 231

Nadi, Giuseppe and Nedo 270, 271
New York Athletic Club 272

Olympic Champions, 1904–1928 329
Olympic officers 242
Olympic prizes 243
Olympic programme 243
Olympic rules 245–250
One-two 155
O'Quinn, Trueman 278

Paris 260
Parries 112–129, 209
Parry by contraction 116
Parry in opposition 116
Parts of the sword 28
Peroy, R. 271

Physical Education 178
Pini, Eugene 268
Preparations for attack 135
Princeton University 276–277
Pronation 151

Ranlett, Colonel 271
Rapier 32, 33, 34
Rapier-and-dagger 59
Rapier-and-target 61
Recover 110
Redoublement 139
Remise 139
Reprise d'attaque 139
Retreat 107
Rouen 261
Roul Brothers 270

Sabre 41, 224–241
Sabre guard 230
Sabre parries 228
Sabre rules 236–241
Sabre specifications 236
Sabre target 236
Salute 107, 108, 172–177
Santelle, George 271
Savolio 57
Senac, Professor R., and Louis 269
Silver 63
Simple attack 141
Small-sword 38
Southern California 274–276
Spinola 235
Stop-thrust (*Coup d'arrêt*) 138, 233
Supination 151

Taking of the blade (*Prise de fer*) 136
Tassy, Antoine 271
Thompson Trophy 305–306
Time-cut and time-thrust 233
Touches (foil) 141

Une-deux 135
Une-deux-trois 135
University of Texas 277–278

Vauthier, M. Louis 268
Viggiani 57
Vocabulary 216–218

Williamson, Melvin E. 271

Yale University 271